

SEVEN DAYS

TERMINAL TOPIC
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End-of-life bill
survives, for now



Presidential Appeal

How Barbara Vacarr plans
to save Goddard College

BY KATHRYN FLAGG, R30

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Why CCTA keeps your bucks

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VT outdoor mags on the rise

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Fondue comeback in Stowe



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CORRECTION

There was a birth-order error in last week's story, "Feuding Hater Style," about wedding preparations for a Jordanian wedding. Sam is the second-eldest child in the Hayslet family—not the eldest, as stated.

harvested within 35 miles, which provides local jobs, seems responsible, sensible and maybe even progressive.

John Freitag
SOUTH STAMFORD

HELL TO PAY?

Thank you for writing this article as this ["Dyscore Nightmares," January 30] I have a 5-year-old in dyscore, and it scared me to death! Thank you for making those disgusting dyscore noises audible. My child is in one of the best dyscores around! I lived in Head County Learning Center in Kani. I am very sorry about the treatment of my child or any other child there. The staff love and care for the children, so if they were their own, I hope you used my child as a test while none of their threw a ball at them, there would be hell to pay!

Connie Lowman
JERICHO

A DISSERVICE TO DAYCARE

The sentimental title of the article, ["Dyscore Nightmares: What Parents Don't Know About Vermont Childcare Could Hurt Their Kids," January 30] and the accompanying photo of a near-bald child in a prison like setting seemed to serve no purpose other than to instill fear in parents and create unrest within our community. As a strong voice for the community, Ken Picard had an opportunity to positively impact the field of early care and education. Instead, by focusing on children's "nightmares," he limited our present and future ability to reshape the values, habits and behaviors of the community and lessened our fields prospects for being recognized as legitimate spokespersons.

There is indeed work to be done to make the level of quality found in Vermont's childcare programs more consistent. Picard proves that point very well. However, it was left feeling

ALFRED B. F. H.

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BIOMASS BOONOGGLE

[Re "We Rant Near Gooddell College, Wood Hunt Not Good Hunt," January 30] The real issue regarding industrial-scale biomass energy is the net-positive waste of taxpayer dollars and the funding of these heavily polluting, inefficient, through corrupt legislation and government agencies. These federal subsidies benefit industry at the expense of public health, clean air, clean water and forests.

Why are cash grants being handed out for the construction of biomass facilities despite their environmental and public health impact? Cash strapped taxpayers are paying for federal and state investment tax credits, and it is clear that all sectors of government are involved—from permitting to environmental research to suppliers and manufacturers.

Both Brown, Gooddell College's chief administrator of a flow, commented in Seven Days, "Few disgruntled neighbors share a town make." Of course it's the neighbors who are outraged, as Gooddell has kept the rest of the field in the dark by pushing the facility through the permitting process in secret.

For Gooddell to have the audacity to put this particularis-spewing monstrosity directly in view of all the neighbors' homes at the farthest edge of its 100-plus-acre campus and as far away from all the campus buildings as it can is disgusting. There is a well-documented fire and explosion risk from biomass energy facilities, and our homes are too close for comfort.

Gooddell's biomass incinerator is coming the public in contact of half a million dollars, and it is ignorance and greed, not fear, as Tim Maki suggests, that is the problem here.

Karen Bourdard
PLAINFIELD

GOOD-ENERGY PLAN

All energy options mean sort of trade-off [Re "For Some Near Gooddell College, Wood Hunt Not Good Hunt," January 30] Replacing Gooddell College's 22-year-old heat-exchanging furnaces with a wood-burning plant with a state-of-the-art scrubber to minimize particulates while utilizing a renewable resource



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MUST SEE, MUST DO THIS WEEK

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1 THURSDAY 14 - SUNDAY 17 THE SHOW MUST GO ON

The Middlebury Community Players take a hilarious look at the theater world with their production of the Rick Albright comedy **Play Out**. Derek Green directs this show about a group of local actors struggling to learn lines written by a meddling playwright. His continual rewrites of the script result in an off-the-wall preparation for opening night.

SEE CALENDAR LISTING ON PAGE 32

2 WEDNESDAY 20 NOTES OF HOPE

When the British colonized Australia in the late 1700s, they enslaved the country's Aboriginal populations. The decimation of land and language that followed resulted in a culture, which traced back nearly 60,000 years, struggling to maintain its identity in modern times. In its U.S. premiere, the **Black Arm Band** performs *dividing* (pictured), a multimedia show in 11 native languages, which aims to educate audiences and revive the Aboriginal people's rich history and artistic integrity.

SEE CALENDAR LISTING ON PAGE 32

3 FRIDAY 16-SUNDAY 17 Adventures in Agriculture

Curious about microbrews, local honeybees or advanced grape production? Join thousands of others around the region at the **2014 VT Winter Conference** in Utopia. In fact, as long as you're in Utopia, you can sit Friday and continue with more than 70 weekend workshops centered on the theme. Services of the day include "Kryoflex Clay Corrosion: Daughters of vinegar," gathering birds from 11 to 15 miles, and an overview of the science of honeybees and the benefits of small-scale apiculture.

SEE CALENDAR LISTING ON PAGE 32

4 THURSDAY 14 Sophisticated Sipping

Beer lovers take Valentine's Day in a new direction at DCH Lake Aquarium and Science Center **BEERD after Dark** series, which features a full history of beer and a sampling of local brews. In addition to more than 16 varieties available for tasting, Mikalyn Pundton, Dwight Matthews and Anne White discuss the history, chemistry and brewing processes of the world's most alcoholic beverages.

SEE CALENDAR LISTING ON PAGE 32

5 WEDNESDAY 20 Back in Time

A good series show when Vermont State Historian David Schwartz handles an evening of dramatic readings and period music in the *Readings of the Vermont Historical Society Award Presentation*. As part of the winners' night series at the Statehouse, Puffer Sullivan, Emily Perry, writer and radio host, Jim Hoggart and Genevieve Rye Tim Jorjans, among others, go over topics such as Prohibition, Vt.ing politics and the abolition of slavery.

SEE CALENDAR LISTING ON PAGE 32

6 FRIDAY 16 Man of His Word

One doesn't do a thing like this every day, since making a name for himself in New York City underground hip-hop scene in the late 1980s, the artist and producer known as **ADAM ROCK** has delivered rhymes with a typically complex style that forces listeners to give attention. In sharp contrast to his now 30 performance songs from his 2012 release, *Substrata*, with Rob Sisco, including his song "Higher Ground."

SEE MUSIC LISTING ON PAGE 30

7 ONGOING Fundamentals of Form

One could say that Mark Winkler is obsessed with the act of accumulation. "It's a life-size resident's collection of 19,000 contemporary art pieces is arguably the largest of its kind in northern England. Lightness of these works is countered by their weight. Winkler's OCEA Media in the show *How One Feels One's Space*." At the site angles, artists use graphic, pen and ink, and even watercolor to create aesthetic and abstract renderings.

SEE ART REVIEW ON PAGE 74



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Near-Death Experience

Vermont's long-stemmed debate over whether to allow terminally ill patients to end their own lives abated subtly, but significantly, on Tuesday.

For the first time, the full Senate took up and debated a bill permitting doctors to prescribe a lethal dose of medication to terminally ill patients suffering from terminal illness. And for the first time, 17 of the Senate's 30 members voted in favor of debating—and passing—the bill further.

To be clear, Tuesday's 17-13 vote means only that the Senate rejected a Judiciary Committee recommendation to kill the bill.

The body still must cut two more votes in favor of it—and myriad expected amendments could rife the fragile coalition that moved it to this point. Even if the Senate passes the bill, it still will have to survive a vote in the House.

But let there be no question: Tuesday's vote was a watershed moment.

All four members who profess to be on the fence—Sen. JIM CUNNING (D-Franklin), Sen. PETER GILBERTSON (D-Middlebury), Sen. BOB HARTWELL (D-Berlin) and Sen. JOHN RODGERS (D-Roxbury/Oxford)—voted in favor of moving the bill forward.

In casting his vote, Hartwell said clear that he continues to have serious reservations—and any of the four fence sitters could yet change course. But now that each has cast a vote in favor of the bill—once a parchment oath—they are far less likely to vote against it later this week.

Tuesday's debate drew a standing-room only crowd to the Senate chamber. Advocates on either side of the issue—wearing armbands displaying their support or opposition—sat in tight silence as senators held forth from 9:30 in the morning until 3:30 in the afternoon, with just a short break for lunch.

The debate stirred two chambers that have fought for years on either side of the question.

In one corner stood Sen. CLARE AYER (D-Addison), whose Senate Health and Welfare Committee voted unanimously two weeks ago in favor of the bill. A nurse by training, Ayer confidently beat back probing questions posed by the bill's opponents.

Her point was simple: The choices available to terminally ill patients—a cessation of medical care, deactivation of medical devices or terminal sedation—are unsatisfactory. Enabling such patients to end their own lives after consulting with doctors and in the presence of family simply adds another, more palatable option.

"It's no understatement that our laws leave

Vermonters with these garbiste choices," she said. "No one should be forced to live the slow, life-as-is enough at this point."

In the other corner stood Sen. RICH NASH (D-Berlin/Hartford), whose Judiciary Committee reached the opposite conclusion last week, voting 3-1 against the legislation, with one member who supports the bill absent.

Grief by nature, the veteran legislator sought to poke holes in the bill, section by section. He wondered whether the disabled or the poor might be pressured to end their own lives. He questioned whether doctors should be put on the position of prescribing lethal medicine—or of signing a death certificate that fails to name a self-administered cause.

LET THERE BE NO QUESTION: TUESDAY'S VOTE ON ASSISTED DEATH WAS A WATERSHED MOMENT

Invoking the "Newspaper" of George Orwell's 1984—"We in power, freedom is slavery; ignorance is strength"—Nash said, "Can we add to this, 'suicide is death with dignity'?"

But—last, the Senate's resident professor of literature, Sen. PHILIP HANSEN (D-Champlain), responded to the Bennington Democrat's literary reference, noting that *Newspaper* was the language of a totalitarian society.

"The antidote to that," Hansen said, "is free debate." By voting in favor of the Judiciary Committee's negative recommendation, he argued, senators would be squelching such discourse.

Both sides summoned the memories of beloved politicians whose lives ended in a end after suffering from a terminal illness. Leading from a letter written by the widow of former Massachusetts senator EDWARD BROWNE, Nash argued that Kennedy had outlived his prognosis, accomplishing much in his final months.

Ayer, in turn, read from a letter written by JIM MULLAY, whose husband, former Vermont congressman RICHARD MALLARY, took his own life in the final stages of a fight with cancer. Both Mallays had lobbied legislators to pass a bill like the one debated Tuesday—they were even featured in a television commercial supporting it—but it didn't even make it to the Senate in time for Mallory to take advantage of it.

As a result, Ayer said, the longtime lawmaker felt compelled to end his life without family, friends or a physician present—in order to protect them from prosecution.

"I think I don't deserve to be alone," Ayer said, quoting Jim Mallory's letter. "Nobody does."

DEWEE ZOOMS

Sen. PHILIP LEAHY (D-WT) may be fired in line for the presidency, but even he can't get his hands on a top-secret legal memo paralyzing the supposed killing of captive American citizens suspected of terrorism.

It isn't the lack of spying.

Shortly after a CIA drone strike killed the American-born cleric ANWAR AL-AWLAKI in September 2011, Leahy called on the Department of Justice to provide him with the memo authorizing such strikes. When none was provided, Leahy pressed Attorney General ERIC HALEY in a November 2012 hearing at the Senate Judiciary Committee, which Leahy chairs.

"Is there any problem with providing this committee with a copy of that memorandum, even if it is required to be in a classified manner?" Leahy asked Haley.

"Well, I first want to indicate that I will not answer a question—cannot, address—whether or not there is an opinion in this area," Haley responded. "Let I understand, Mr. Chairman, your interest in this subject, and we are committed to working with you to answer your question in an appropriate way, and the extent that we can give."

Haley's decision notwithstanding, the memo's existence had been widely reported ever back then. But it wasn't until last week that the Obama administration publicly acknowledged its existence.

That came after NBC's *NEWS* MICHAEL LEAHY released a 16-page white paper summarizing the secret memo's legal arguments and published it online last Monday night. The document confirmed that "informed, high-level" U.S. officials could order the killings of American citizens believed to be "senior operational leaders" of al-Qaeda or an affiliate—if they posed an imminent threat and capture was unworkable.

Though Leahy and 30 other senators had written to Obama again earlier that day demanding the memo, it wasn't until Wednesday—the eve of CIA director nominee JOHN RUMKIND's confirmation hearing—that the administration agreed to hand it over. And even then, they only agreed to give it to members of Congress' two intelligence committees—not to Leahy and his Senate Judiciary Committee.

On the next day Leahy and Sen. **CRACK GRADLEY** (R-Iowa), the committee's leading Republican, pressed Obama again.

"The deliberate killing of a United States citizen pursuant to a targeted operation, authorized or aided by our Government, raises significant constitutional and legal concerns that I'd like to explore within the parameters of the Committee," they wrote, noting that their committee oversees the Office of Legal Counsel, which produced the memo.

By the time Seven Days went to press, Leahy spokesman **DAVID CAGLE** said the chairman still hadn't received an answer from the White House.

What exactly would Leahy do if he got his hands on the memo?

"Congress is still trying to get the basic facts," Cagle said, the added that Leahy plans to hold a Judiciary subcommittee hearing to discuss the matter.

Over the weekend, *The Hill* reported that Sen. **JOHN FERGUSON** (D-Calif.) said Leahy and Grindley informed "their concerns and interest" in establishing a special federal court charged with reviewing drone strikes. But Cagle would not comment on whether Leahy does, in fact, support such a plan.

Leahy's not the only member of Vermont's federal delegation concerned about the administration's unilateral use of drone strikes — and its lack of congressional oversight. Like Leahy Sen. **MARK LAMONTAGNE** (D-VT) declined to speak with Seven Days, but he said in a written statement that Congress must "develop in as far as another a process through which decisions are reviewed beyond the White House."

Readers aren't just concerned about strikes on American citizens.

"In my view, a lot more attention has to be paid to the morality and the damage to our image that the killings of innocent civilians by drones has had," he wrote.

That's an opinion shared by the third member of Vermont's delegation, Congressman **PETER WELSH** (D-VT).

"We'd drone strikes become a substitute for the serious, ongoing, necessary work of diplomacy?" Welch said in an interview "if there's a military aspect, the tendency is to rely on it often times at the expense of the diplomatic option, and there are legitimate political questions about what's the impact of drone strikes."

Welch and 34 other House members made a similar point in a letter they sent to Obama last June requesting more details about how the administration chooses the

targets of its drone strikes — and how it avoids civilian casualties.

"The implications of the use of drones for our national security are profound," Welch and his colleagues wrote. "They are freedom-loving Americans that cause civilian deaths, and are frequently the only direct contact with Americans that the targeted communities have. They are powerful and enduring inter-service relationships."

Welch said that in order to "insure checks and balances," Congress should "actively explore" the notion of establishing some sort of federal court to oversee drone strike targets, and he believes the program should include "some limited congressional consultation."

"We can't have a system where we make one individual judge, jury and executioner," he said.

His Congress — and especially congressional Democrats — given Obama's more lenient to expand the nation's drone program than it would have given President **GEORGE W. BUSH**, as many critics have suggested?

Perhaps, a little, Welch said, but for good reason.

"We have a much greater degree of confidence in President Obama — and it's not just because he's a Democrat," Welch said, noting that Obama pulled American troops out of Iraq and is now winding down the nation's role in Afghanistan. "His theory's more basic for people like me to have much more confidence in the decisions that President Obama has made in his role as commander in chief than what President Bush made."

But, he added, "I think all of us have to acknowledge that this can't be based on who happens to be in office. It has to be on what's a sensible policy that follows in the system of checks and balances our country is founded on." ☐

Disclosure: Paul Hester worked as Peter Welch's communications director from November 2009 to March 2011.

Listen to Paul Hester's syndicated podcast on 740 WNYT on WNYT 40 AM

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ONE to Watch: Burlington Council Race Pits Old Prog Against New Dem

By Kevin J. KELLEY



Jane Knodell at the Integrated Arts Academy



Emily Lee at Pottery Park

Burlington's most closely watched election race this year reverses the narrative that long prevailed in Queen City politics. On this year's Town Meeting Day, a young Democrat and an old-guard Progressive will be heading for a Ward 2 seat on the city council.

A Democrat making her first bid for elected office would seem like a long shot against Progressive and former city council president Jane Knodell, who was sworn

elections in Ward 2 before she left public service four years ago. And newcomer Emily

Lee's career as a banker won't matter her to some voters in the neighborhood that birthed the Progressive movement. Merrill Lynch, where Lee works as a local vice president, took nearly \$7 billion in its paper bailout money after the 2008 crash, before Bank of America rebuked it.

But Lee, 31, is no rapacious capitalist. In an interview last week at the Filmmaker's, she described her job as "helping people refinance and get mortgages" (she argued that her six-year stint at Merrill Lynch Wealth Management provides her with hands-on understanding of financial matters, such as the city's woefully porous tax system).

Lee notes that she worked her way up Merrill's ladder from a low-mug data-entry job. Far from being silver spooned,

Lee says she grew up in Winfield with "a lot of instability" in a family that was "constantly on the verge of financial collapse." Her mother, who had given birth to Lee and two other children in the hippie houses of Goa, India, subsisted for years on food stamps and other government assistance programs. Lee adds that she worked nights as a courier while attending the University of Vermont. During that time, and afterward, she lived in a series of different homes in the Old North End.

Self-confident and energetic, she candidly depicts herself as an accomplished neighborhood activist. On Bradley Street, where she now lives with her husband, Steve, they co-own Tim Elliot, and his two sons, Lee says she has "put in a lot of work to keep things in check."

She helped organize a group of homeowners who successfully lobbied the council to extend into a part of her own neighborhood the city's prohibition against more than four unrelated individuals living in the same residential unit. That rule is meant to limit rent and other disturbances from student housing. Lee criticizes Knodell for voting against the occupancy limit when she was on the council.

Knodell's campaign manager, Progressive city councilor Max Tracy, counters that student housing isn't a big issue for a large chunk of Ward 2. It's counting on the assumption that his

candidate is the better known in most of the neighborhood than is Lee.

The compressed campaign season stemming from Democratic councilor Brian Knodell's late decision not to seek reelection "makes it harder for a new candidate to get more recognition," Tracy contends. With the next mayor's election two years away, the March 5 contest will likely draw fewer than 1000 residents of Ward 2. Tracy, who has run twice for the council, is confident he can identify most of those voters. He has coughed a debt-ridden list of Prop-acted-out candidates fast "pegs deadlines on Election Day," Tracy says.

Knodell, however, may have her own name-recognition problem. Many residents of Ward 2 didn't live there during the 14 years Knodell represented the neighborhood on the council. Charlie Gossens, a leader of the Ward 2 and 3 Neighborhood Planning Assembly, argues that "Emily has been more in the public eye recently than Jane." Lee attends every NPA meeting, he notes.

Interviewed at the Charles Street home she shares with long-time Burlington housing activist Ted Winger, Knodell says she's not counting on her reputation and has been knocking on hundreds of doors. The former UVM professor, who is 58, notes her local political experience, arguing she will bring needed "institutional knowledge" to the council. Half of its members have

served no term or less, while Mayor Miro Weinberger is also still new to his office, Knodell points out. "I won't need any on-the-job training," she says.

Asked to cite a few key achievements of her city council career, Knodell points to her work in helping transform the academically challenged O.G. Wheeler School into the Integrated Arts Academy, a magnet school that now attracts a more diverse student body from around the city. She also notes her unyielding advocacy for the Otter River City's move downtown. Some of her constituents wanted Shaw's to become Burlington's downtown supermarket, Knodell recalls. "I stood and delivered an City Market. I didn't fold under pressure," she recalls.

Knodell also credits her council work on "strengthening the city's noise ordinance," though she acknowledges voting in opposing the effort to bar more than four unrelated persons from living in the same household. "My civil liberties side kicked in," Knodell said during a debate with Lee last week on Channel 31. "I don't think the government should tell people who to live with." Examination of the ordinance to parts of Ward 2 has worked well, Knodell conceded, saying, "I'd probably vote for it now."

Aming to blunt Lee's contention that the council needs a fresh perspective from Ward 2, Knodell says she's fired up for the race and will present "lots of new ideas."

Out of them, encouraging residential development downtown and its empty or underused parks on Ward 2. Calling himself a "Peter Dinklage-type of Progressive," Knodell says she'll support "yours when-ness" — what former Progressive mayor Bob Kiss called "identity with amenities."

"I'm not an ideologue," she adds. In fact, Knodell worked collaboratively with Republican former councilor Kurt Wright on development issues, such as construction of the office building at the corner of Battery and King streets. Wright accompanied Knodell to last week's Council 17 debate and calls her a friend and ally.

"Time has worked effectively across party lines," he says, "whether Progressive, Republican or Democratic."

Workaholic is "generally doing a good job," Knodell affirms. "There's a lot of overlap between me and Mike" on downtown and in-fill development, she says.

But the Democratic mayor is supporting the Democratic candidate in Ward 2 and says he will be campaigning on Lee's behalf. That could steer a few votes her way because Knodell's order paper in Ward 27 mentions Levesqueville, who says he'll be campaigning with Lee, as well.

Ward 2 was long aligned with Progressives — but not so much in recent years. The first city councilors who went on to form the Progressive Party came from the Old North End, following former Sanders' election as mayor in 2001. In 2012, however, the Democrats narrowly won both of the ward's council seats, one of which they captured for the first time last year.

In the November election, one Old North End Progs running in a two-seat House district — one of them longtime former city councilor Gene Bergman — were wiped out by two Democratic candidates in an outcome influenced by President Obama's landslide vote in Burlington.

The stakes are high in this seemingly minor election. A Knodell win would give Progressives and their allies five of the council's 16 seats. Democrats, meanwhile, are vying for an outright majority on the council; they now have seven seats.

The Progressives won't be able to cut Lee as a cash puppet. The one thing they asked her to run for the House last November on their ticket. And while Lee may be a bank vice president, Knodell has been making \$120,000 a year as UVM's

professor for the past three and a half years. She's taking a big pay cut — down to \$180,000 — to return to teaching in the economics department, but she doesn't have to go back to class until the fall of 2015. Leaving to run 11 months beforehand she got after stepping down from the council post.

Her Charles Street home, while comfortably furnished, isn't ostentatious. And Knodell says she chose to stay in Burlington despite suggestions from colleagues that she could probably get a college president job somewhere else.

Personalities, reputations and political affiliations may determine the decision voters make to raise in which there's little daylight between the candidates in most years.

Both Knodell and Lee pledged \$200 each in support of making Burlington's Placemats, a member-owned cooperative. And each says she wants to ensure full public access to whatever may be built at the site of the Morris Plant on the downtown waterfront.

The two are also in solidarity as far as proposed but on sound megaprojects and high-density developments, recently approved by the council on a 10-2 vote. Both say they would have supported it, though each agrees the council has more urgent matters to address.

Lee does, distinguish herself from her opponent by noting that Knodell voted in 2009 against a proposal to decommission incinerators. That measure applied only in Burlington and was therefore "non-referendum," Knodell says in response. She notes that she did support the ballot item this past November in which Burlington voters, by a large majority, are calling on the state to legislate incinerators and keep.

There's also a spot of difference on the issue of student housing. Lee applauds UVM in building 100 student apartments on the Placemats campus but suggests the university ought to construct 4,000 in order to get undergrads out of houses around the city. Knodell responds building more on-campus housing won't solve the problem of "wildly rising" rents that troubles every resident of Bradley and other streets close to the downtown core.

Instead, Knodell says, the city should consider building student housing in a commercial zone as it near Church Street, as is proposed in the Plan ETV since for the city decided by the Weinberger administration. □



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License to Snoop? Vermont Legislature Considers Limiting Scanner Surveillance

By Andy B. ROMAGNOLI

Windsor police Sgt. Mike Cronin was patrolling Route 7 during last Friday's snowstorm when the laptop computer in his SUV started flashing and beeping like a slot machine. The automated license-plate reader mounted on the vehicle roof had just recorded a "hit." An alert on Cronin's computer indicated the driver of a red Cadillac heading in the other direction had a suspended license.

After confirming the license suspension with deputies, Cronin pulled a quick U-turn and stopped the Cadillac as it was climbing the on-ramp to Interstate 89. It turned out the driver *didn't* have insurance, either. On the spot, Cronin called a towing company and told the driver to call his wife for ride home.

Two weeks ago — before Windsor purchased its automated license-plate reader, an ALPR — Cronin would have been oblivious to the driver's infraction. "There's nothing that stands out about the car or not," says "Skip" Cronin. "I'd would have driven right past me. And with today's technology, who knows what he would have hit on the interstate?"

But Cronin *didn't* mess him. He stopped a potentially dangerous situation with the help of the plate reader — a powerful and controversial technology that's raising privacy concerns in more Vermont police agencies as they in everyday patrols. Two years ago, the scanners were virtually unknown in Vermont, but thanks to federal Homeland Security grants that cover the cost of each \$24,000 scanner, ALPRs are now in use at more than 40 law-enforcement agencies across the state.

Cronin's logbook car outgoing is dependent on data that runs through the Vermont Information and Analysis Center in Milford, formerly called the Vermont Fusion Center. Three a day, at 3 a.m. and 8 p.m., the VIAC pushes out information to police agencies that are using license-plate readers. That data dump includes Department of Motor Vehicles records on expired registrations and suspended licenses, active criminal arrest warrants and driver permits from the FBI's National Crime Information Center, or NCIC.

But Cronin's data — photographs of dozens of license plates with no known violations — also travels back to the VIAC, a technology into license operators staffed by the state police under the direction of Lt. Mark Lauer. Using scanned plates, the Vermont State Police have built a vast

antenna database that can track a vehicle's travel history with a few keystrokes.

Law-enforcement officials say the cops only use the big database in such criminals and find missing persons and that there are numerous safeguards in place to prevent abuse. But the American Civil Liberties Union of Vermont and some lawmakers in

up to five years, regardless of whether the plate is part of a criminal investigation. Sen. Tim Ashe (D-P-Chittenden), a lead sponsor of the plate-reader bill, calls that duration "wildly excessive." His bill would limit data storage to 30 days. After that, police would have to purge the plate data.

The state of Maine purges plate data

radiation. Police Chief Mike Aukley is open to limits, but he says permanently deleting data would be a mistake. "He wants old data to go into some type of archive, accessible to law enforcement with a court order. What if there were another Janet Keyes?" poses Aukley, referring to the confused serial killer who stalked and murdered Bill and Lorraine Garner of Essex. Cops hope that info from plate readers could provide them to help them apprehend dangerous criminals.

Ashe finds that argument superfluous. "We could have cameras controlled by the state police looking at every single person's front door in the state of Vermont, and that would go a long way towards public safety and catching criminals," the senator suggests. "But the public would obviously think that's an invasion of their lives and privacy."

Access to the license-plate data collected by police agencies is strictly limited, counters VIAC's Lauer. While local police agencies can access their own plate data, only six people at VIAC — a mix of state officers and civilian analysts — can perform a statewide search of an individual license plate.

Before Lauer's team will perform such a search, he says if confirms that the plate query relates to an active criminal investigation with a verified case number.

With 30 police agencies using the plate scanners — and each scanner capable of identifying thousands of plates an hour — ACLU of Vermont executive director Allen Kallender says it's reasonable to assume that the VIAC has lagged a staggering number of license plates, each with a time and location stamp. That's so, at least, others don't want saying how much data they've missed.

Lauer says, "I have no idea how many plates are in the system," stressing that the state police database only contains plate numbers — and not the driver names associated with them. Lauer says he doesn't know how many individual plate numbers the center has performed for police departments trying to track a particular vehicle. He last says "dozens."

Sen. Dan Eidel, a public-morality request with the state to find out where, if anywhere, police plate readers photograph license plates belonging to two convicted sex offenders, that the state denied the request under the legal exemption from records pertaining to the investigation and detectors of a crime. Sen. Dave Appleby that denial to Commissioner Flynn,



Monopolies are not unusual.

Worried about the potential for misuse, four state senators have introduced a bill that would create statewide regulations for employing plate scanners and limit the amount of time police can hold onto the data they collect while patrolling the state's roads and highways.

Vermont police currently store information collected from plate readers for

about 21 days, unless it's being used in a criminal investigation. New Hampshire has prohibited one of the scanners altogether.

Law-enforcement agencies are not opposed to being on standby of plate information, but many say on records it's unnecessarily short. Public Safety Commissioner Keith Flynn proposed two years as a compromise — less than the statute of limitations on most crimes.

saying that the staffers are not — is our knowledge — under criminal investigation. But that, too, was turned down.

Lauer says there's good reason to prevent regular people from using public records law to search for specific plate histories — and to clearly monitor police use of the data. An officer "can't just call up and say, 'Hey, can you look up plate ABC123?' and expect us to give it to him. Because for all we know, maybe he's looking for his girlfriend."

But when that police boyfriend is a known criminal, police can and do track him using license-plate data. Winoski's 8th Co. Cram says he recently asked the VTAC to perform a statewide plate search to track down a suspect wanted for aggravated domestic assault.

"They run his plate in their database and soon he's been flagged by plate number as the Hartford area anonymous files," Cram says, adding that the hit was logged before the driver was stopped. "I called Hartford police and said, 'Keep an eye out for this guy.' I had him entered into the database as wanted."

But the legal trail went cold, as Cram got more aggressive. Armed with a subpoena, he compelled AT&T to track the suspect's movements using the location of his cellphone. Within a few minutes, the company had pinpointed the suspect on Church Street in Burlington, recalled the info to Cram and Winoski police had him in handcuffs.

Cellphone tracking requires a court order, but Cram's subpoena, but it's not, following someone's license plate movements does not. Cram, for one, says requiring a warrant to perform plate searches wouldn't be a slight inconvenience. "It's 90 minutes of typing and three hours writing on a judge," he says. Winoski cops aren't allowed to search individual plates themselves, as a safeguard, department policy makes them use requests through VTAC.

Burlington police officers, on the other hand, are free to search their own data, according to Kelleher.

An advocate at the plate reader is, the technology has its limitations. It doesn't

read well through falling snow (in the day Cram demonstrated the device, the scanner failed to capture dozens of passing cars. Another flaw is somewhat ironic: The scanners can't read Vermont Strong license plates at all.

Also, the info loaded onto the plate scanners is sometimes out of date. While cruising down Main Street in Windsor last week, Cram's laptop started blaring when the scanner hit one a Toyota RAV4 with an expired registration sticker. Cram followed the car as it turned into a back parking lot, but continued past after he recognized the driver. "I stopped him yesterday," Cram said. "He registered his vehicle. It just hasn't been updated in the DMV system yet. I think they update their system about a week."

The sheer volume of information being accessed by Vermont police — through plate readers, cellphone-tracking data and other tools — worries privacy advocates such as the ACLU's Gilbert. "There's just all the pieces in place that if somebody wanted to turn this into a pretty far-reaching surveillance system, where everyone's whereabouts could be tracked anywhere in the state, it wouldn't be that hard," Gilbert says.

VTAC's Lauer admits the license-plate system could be abused by those with access. "Anything could be abused. People have misused the NCIC program," he says. "But there's checks and balances, and people get caught. Is anything 100 percent? No. But to the degree we can, we certainly do manage and monitor it."

Importantly, Lauer says, there have been no reports of abuse since the plate readers came online two years ago. Even Aube admits he's heard no instances of plate-reader misuse. "This is about making sure that the public is comfortable with their use," he says, "and to make sure we strike the right balance between law enforcement and privacy." ☐

Disclosure: Tim Ashe is the domestic partner of Vermont Daily publisher and co-editor Paula Reilly.

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SEN. TIM ASHE

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incredibly disappointed—as a professional, as a parent, as an active community member and as a tireless advocate for children and families—with Pasardi's complete disregard of the complexities that communities face in their effort to create a more functional child-care system. The article did nothing to educate readers or help them gain a better understanding of the field, nor did it ever celebrate the many successes that the field has achieved against great odds and obstacles, created in part by attacks such as this. I believe that Pasardi's negative focus was irresponsible and harmful, and it decreased the level of trust that I have in *Seven Days*.

Lisa M. Svermerio

*South Burlington
Governor in an early-childhood
educator in South Burlington*

FUTURE CONUNDRUM

[Re "Sleeping With As the Media Landscape Shifts, Public-Acces TV Faces an Uncertain Future," January 26] Unless you can point out someone whose future is certain, we must conclude everyone's future is uncertain.

John Dupont

South Burlington

HELP, NOT A HANDOUT

The title of [Poli Pop, "Poor Logic," January 26] is doubly apt, as Mr. Lerner's logic is no less "poor" than the logic that has kept those below the poverty line struggling for generations. While I could not in good conscience argue for us and to welfare and public assistance for the most vulnerable, this attack on political reform does nothing to fix the problem.

Rayard Kartin is wrong: money is not the only difference between the rich and the poor. I am stunned to hear deconstructing poverty can be, but that has never stopped, nor even slowed, me in my personal goals for success. I, too, balked at the governor's plan to take some tax breaks from the working poor (in this is directly money from my pocket), but if it is going to help the children of poor families, I find myself at a loss for the dilemma.

I find arguments like Mr. Lerner's (particularly her need to assess "blame") troubling because it does nothing but stir angry sentiment from the poor. I challenge Lerner and *Seven Days* as a whole to really examine this issue and draw meaningful conclusions, rather than anecdotal ones, about how much good this shift in thinking will actually do. The poor in this state need help, but not a handout. That line has to be drawn, and, I, for one, as a member of the working poor who has never been part of the welfare system, think more should be done to promote getting jobs, not getting paid.

Paul Inabady
Burlington

VIEW FROM THE COUCH

Your article based on Dr. Sandra Stangor's controversial questioning of her experience prescribing antipsychotic drugs for the treatment of serious mental illness covered a complex topic with sensitivity ["HowardCenter's New Approach to Treating Mental Illness: More Talking, Fewer Meds," January 26]. The controversial story could be on your front page in sterling news, since her revelations directly challenge widespread current practice. And can your reporter look into why only \$15,000 and a few staff are reported as using the Open Dialogue method, when large budgets exist for current treatment?

As a psychologist who agrees with Dr. Stangor in this matter, however, I hope that readers will not avoid or discount using mental health medications. The appropriate medication can have a helpful place in the management of conditions such as anxiety, depression, mood swings, trauma and psychosis. As with all health issues, one should seek a knowledgeable provider and frequently check in regarding progress and side effects. Thank you for highlighting this vital topic and consistently covering mental health so well.

Key Frances Schapp

South Burlington

Dr. Schapp is a licensed psychologist.

DOCTOR, DOCTOR

As a close family member of a young person with childhood-onset schizophrenia and a general interest, I would like to thank you for ["HowardCenter's New Approach to Treating Mental Illness: More Talking, Fewer Meds," January 26]. In addition to way more "lived experience" than I would ever choose, I have studied the disease extensively, read a Whitaker book, attended the Open Dialogue presentation by Dr. Mary Olson and have heard Dr. Stangor speak. I too was shaken to the core by *Anatomy of an Epidemic*. It would take way more than 250 words to write about all the controversial aspects of this book.

The Howard pilot program sounds very worthwhile. The psychiatrist and other "providers" being willing to do house calls is a fantastic paradigm shift in itself. When my family member had a first clear psychotic break at age 18, the psychiatrist at our area mental health agency said they could not do a house call—despite my plea. I had a feeling it might help, especially since the patient would not go to the agency!

On the subject of brain atrophy in people with schizophrenia, there is a large amount of literature on this topic, and some studies contradict others. After reading many such papers, I am close to certain that the disease itself causes brain atrophy. Some studies also provide pretty convincing evidence that at least some antipsychotics can also cause brain atrophy.

Nath Kennedy Gould, MD

Waltham

PRESCRIBING SANITY

I appreciate Dr. Sandra Stangor for being willing to reconsider her practice and for utilizing Open Dialogue as a therapy option for psychosis ["HowardCenter's New Approach to Treating Mental Illness: More Talking, Fewer Meds," January 26]. As a practicing physician myself, I have been disheartened over the course of my career by the increasingly powerful influence the pharmaceutical industry plays in modern medicine.

We have strayed far from the fundamentals of what creates wellness: quality interpersonal relationships, nutrition, exercise, fresh air and connection with nature and spirituality are key foundations for optimal health. Increasingly, scientific studies back this up. While pharmaceuticals have a place in the treatment of medical and psychiatric conditions, the industry's aggressive marketing and biased information have damaged American health care. Increasingly, we are finding adverse effects from long-term use of popularized medications. Antipsychotics such as *Pilosa* can increase risk of promyeloma and osteoporosis fractures. Stimulants, medications, which have an important place in treating heart disease, have been marketed to increasingly broad populations. Side effects such as increased rates of diabetes in certain populations, as well as muscle weakness and memory issues, are emerging.

Health care providers need to take the lead in restoring balance to the American medical system. Thank you, Dr. Stangor, for challenging the status quo.

Anne Kneisl, MD

Burlington

Kneisl is a physician at Winchell Family Health.



Sandra Stangor

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Vermont's Storytelling Couple Premieres an Age-Old Vampire Tale

BY PAMILA POLSTON

Teenagers may think Stephenie Meyer invented the vampire in her best-selling *Twilight* series. Certainly Robert Pattinson brings the character up to heart-throb-bish date in the mega-popular film adaptation. But the vampire has been with us far way longer, even farther back than 2023's creepy *Noirbistro*. This week, over four performances as part of **LAST NIGHTS IN MONTPELIER**, Waterbury's Montpelier Vermont storytellers extraordinaire **TIM JENNINGS** and **LAURIE PENDER** will premiere "The Vampire Prince" — not to be confused with yet another movie of the same name.

This vampire is an old-fashioned folk tale, Jennings says, collected a couple of centuries ago and likely passed along for generations before that. Its full name is "The Gypsy Soldier and the Vampire Prince," and it should be noted that the story might be inappropriate for very young children. In it, a king's daughter, who happens to be a vampire, sleeps in a coffin, by day and awakes at night, expecting a meal — of human blood, of course. The king, who will do anything for his girl, obliges by sacrificing one by one, some of his loyal soldiers. But one of them, a resourceful gypsy, manages to find a way not to be killed when his turn comes. And three hundred years later...

Jennings suggests that the trackless story has political undertones: "Current or recent or old men seem to attract us," he says during an interview in the

Montpelier house he shares with Pender and an orange cat. The laughter, bearded storyteller says that this particular tale "went into Romania, to the Czechs to the French to the English, and along the way the name [vampire] got changed to 'vrened'!" And back again: stone poets. Hence, Jennings notes, "is the nature of storytelling."

A 25-year veteran performer of folktales and music, Jennings says it will take him two years of full-timeing a story before he "owns it enough," though his own onstage never betrays any insecurity. When he and Pender have tried out "The Vampire Prince" before small audiences, people have "just really stood it," he says.

"You take comfort from the reaction of the audience," Jennings remarks. "Without it, there's no flow."

He and Pender, who have been a couple for 27 years and a storytelling team for 24, have themselves developed a few. They tell a story like a verbal pop de luxe, each taking off every point, delivered in myriad voices. Jennings' natural voice is a booming baritone, but that doesn't mean he can't sound like a tiny creature. Pender's range is impressive, too, from little girl to scratchy creak to steampunk man.

The pair's other absorption in these tales is a delight to watch; their timing and interplay may seem to come naturally, but their animated performance is thoroughly rehearsed, as well. The



STORYTELLING

Tim Jennings and Laurie Pender

couple's act and recordings — with musical interludes of his concertina and her bag — have won many accolades, for example, their 2010 CD *The King and the Irish* was named a Notable Children's Recording by the American Library Association.

But folktales are not just kids' stuff. Jennings and Pender knew that as humans seem to be hardwired to listen to stories. Most of their fare has all-ages — that is to say, ages — appeal. Perhaps that's why audience-old stories will resonate. The *Twilight* saga is yet another example, albeit aimed up and CGI'd for the 21st century.

"The 'Prince Vampire' tale and several others will be on Jennings and Pender's next CD, which they'll record 'sometime this summer,'" he says. Then

they'll take the state with it through the fall.

In Montpelier that Valentine's week, the couple will tell the headliner story and a few shorter ones — both comic and macabre. For the show's second half, he and Pender will invite the audience to choose between two classic world tales. Just named, in this case, neither choice is wrong. ☺

6 "The Vampire Prince" by Tim Jennings and Laurie Pender, part of *Last Night's in Montpelier*, Friday February 14 through Saturday February 16 7:30 p.m. and Sunday February 17 2 p.m. at Montpelier's Red Arts Center. STORYING.VT-arts-center.org, 203-688-6666 or montpelier.org

NEW EDITOR AT NEW ENGLAND REVIEW

A changing of the guard is coming at Middlebury College's highly regarded literary quarterly the *New England Review*. In January 2014, current managing editor **CAROL KUEBLER** will become editor replacing **STEPHAN DONADIO**, who has held the post since 1994. [He will continue teaching at Middle and serve as NER's editor at large.] Lucia may know Kuebler as the creator of the **NEW ENGLAND READING SERIES**, which brings Vermont writers to Middlebury.

Seven Days interviewed Donadio in 2007 on the occasion of the journal's 30th anniversary. To put it simply, Donadio told writer Mike Ivers about NER: "we want a magazine which has stuff that you're not going to find anywhere else and a content that is not inside either regionally or temporally... were located in New England; and it's a gateway to the cosmos as New Englanders like 'ours' have always known."

HAROLD HARRISON

NEW VERMONT READING SERIES

On Friday April 16 7 p.m. at Carol's Hungry Mind Cafe in Middlebury. Free. Writers to be announced. newnew.com/ver-vt-reading-series



Carol Kuebler and Stephan Donadio

Photo by Mark's Photo Studio

DEATH AT XSXW

Things keep looking bright for the music documentary *A Good Called Death*, directed by Wisconsin's *WAVE* and *JUST HUMAN*. Last summer its premiere at the Los Angeles Film Festival drew national attention. In October a screening during the *WAVE* INTERNATIONAL FILM FESTIVAL, said it. Now the story of a pioneering punk band formed by three Detroit brothers will show up at one of the year's most anticipated cultural events, the upcoming South by Southwest (SXSW) in Austin, Texas, as part of a program of music films called *24 Beats Per Second*. No date has been scheduled yet, but the film portion of the fest starts on March 8.

MARCO HARRISON

For more info, visit saw.com/film/screenings/film lineup

NEW MUSIC IN MONTPELIER

There's an enticing headline on the homepage of the *WAVE* COLLEGE OF FINE ARTS: "7 Reasons Why Can MFA in Music Composition Will Give You Mine!" Click on it, though, and there's another step. The seven reasons are in a downloadable guide. This week, there are opportunities to assess whether the music coming out of the college is itself mind-blowing. One of them is in New York City — Saint Peter's Church, to be exact.

The VCFAs Composers' Concert will showcase electroacoustic works by both faculty and students in the MFA program under the auspices of the PISM Project — a New York-based nonprofit devoted to the development and performance of new music.

VCFAs low-residency residency in music composition offers two different tracks: film TV and game scoring; contemporary composition; electronic music; songwriting; and jazz. It's one of the first such programs in the country, and the students' Montpelier residency just happens to be this week. Which means there are unique events closer to home than NYC. Free and open to the public: a Songwriters' Showcase on Wednesday, Film Music Festival Thursday, Jazz Doct Friday and Electronic Music Cells on Saturday. Hear hear.

PAMELA POLSTON

VCFAs COMPOSERS' CONCERT

Sunday, February 17, 7 p.m. at Saint Peter's Church, 619 Lexington Avenue, New York City. For more information about this concert and the MFA in Music Composition Winter 2013 Residency events, call 828-6534, vcfa.edu/music-comp



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Th ank you so much for featuring CarShare Vermont on "Stuck in Vermont." Th e video is so fun and chock full of great info — it tells our story with gusto. I can't believe you cranked it out in just a few days! You're a superhero.

ANNIE BOURDON
EXECUTIVE DIRECTOR,
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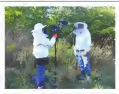


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KEN LESLIE
JOHNSON STATE COLLEGE



Your site makes me want to get stuck in Vermont. What a lovely, fun and engaging site and personality. I came upon it by accident — one of those google meanders. Community is such an ignored word but you and your fun perspective obviously bring out the best in yours. All the best from rainy Melbourne

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Diverse Capital

My query concerns the common conception of primitive cultures sacrificing virgins by throwing them into the snow of an active volcano. Many people seem to think this actually happened, but I can't find even one reliable report of human sacrifice this way. Is it a Hollywood invention? Tell me the truth, Cecil. Have any virgins anywhere ever been tossed into a live volcano to appease an angry god?

Keywords:

As with so many popular beliefs, the answer boils down to (1) this story is mostly Hollywood BS, but (2) not 100 percent. To get a better handle on things, let's look at different permutations of the concept, starting with the least plausible and working on:

Virgins have been slung into volcanoes to appease gods(s). This is the story in parent form — pure, in fact, that I haven't been able to find any actual examples of it. The closest I got was the 1932 film *Road of Perdition*, starring Dolores del Rio as native girl Luisa. Plotwise it breaks down in: Boy wants girl, boy hooks up with girl, girl is betrothed to someone else, boy steals girl, boy is cursed by volcano goddess Pele, girl sacrifices self to appease Pele, and save boy. Long in the public domain, the film is available for

free download and worth every penny.

I need to point out a couple things though. First, while Lasso's primitive culture is perfectly willing to sacrifice her to placate the volcano god, it doesn't actually do so. She sacrifices herself.

Sexual violence available for throwing women into for the most part don't exist. The popular idea is that a volcano cone has a lake of molten lava inside, perhaps with a rocky promontory jutting out from the rim to provide a convenient spot for vertiginous flinging. In reality, an erupting volcano typically spews lava up or outward from a cone, vent or fissure, after which the lava flows laterally along the flanks of the volcano. One could, I suppose, shove a sacrificial individual into one of these flows and thereby incinerate her for hours.

but that doesn't constitute turning a virgin into a volcano, as the trope is usually understood.

Victims have been asphyxiated, or, if not in vehicles, T-3 shot out on a hill and say this is 100 per cent true. The mammal-like remains of numerous murdered twins children, many of them female, have been found on the upper slopes of volcanoes in the Andes. For example, a girl was discovered on Mount Anapimá in Peru in 1995, and two girls and a boy on Lullillaco in Argentina in 1999. The victims, age 6 to 10, although, were well dressed and nourished, suggesting they had been fattened for the slaughter. I don't know if an examination says if the children were doused to be virgins, but will probably soon.

Archaeologist John
Resniko, who led the expedition that found the Amazin and

Thalassiro murumina, has conjectured that sacrifices at Ampo were intended to stop a volcanic eruption nearby. The site is only reachable when volcanic heat has melted the snow; and, in fact, Rosshard was only able to get there because of an eruption at the time.

Monks, but especially children, have been sacrificed to the gods, or to accompany divine rulers who presumably were going to join the gods. This is so abundantly and widely true that it is not even worth mentioning, but we ought not to let our interest in a particularly bizarre sacrificial mode blind us to the larger truth, namely that our species has distinguished menaces by the accountable thousands since antiquity, without even the excuse of two thousand years.

- In the Bible, the cornerstone of the Western world) code, Abraham famously comes close to sacrificing his son Isaac, and Saphirah actually does kill his daughter in return for winning a war
- As part of the funeral rites of the Inca ruler Huayna Capac, 2,000 men and people were sacrificed, including many children
- The sacrificial customs, a big sinkhole at the Mayan city of Chichen Itza, was found to contain the skeletons of

children mostly from 7 to 15 years old. It's gassed that the victims were selected for their beauty and freedom from blots, signifying innocence, youth and (temporary) health.

[Return back to volcano](#)

- In Indonesia legend, a princess and her husband popped to the god of the Mount Merapi volcano to give them children. The volcano delivered a total of 25 but required that the last be offered as a sacrifice. Today villagers commemorate the event by throwing food, incense, and money into the volcano, which means practical types use the same ritual to satisfy the same deity.
- American writer Annetta Perry claimed he witnessed the sacrifice of a young man thrown into a lava pit in the Sieloma Islands and says he narrowly escaped the same fate.
- Classical legend says the Greek philosopher Empedocles threw himself into Mount Etna as a suicide after he filed a lawsuit with the gods. "Woe! Woe! Woe! Woe! Woe!" he cried one under "another" just before he was consumed.

Is there something you want to get straight? Carol Adams can deliver the straight dope on anything. Write Carol Adams at 364 Chicago Reader, 118 Illinois, Chicago, IL 60610 or carol@chicagoreader.com

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WHISKEY TANGO FOXTROT

We just had to ask...

Why don't CCTA buses give change?

By Andy Br. Grogan

When my car broke down last month, and I needed to be in Manchester for a story, I begged on Cheshire County Transportation Authority's LINK Express. While regular bus rules are probably strict enough to buy prepaid orange cards I climbed on board with a pocket full of fives and tens.

The one-way fare was \$4. So when I slid my \$5 bill into the fare box, I expected to hear the sweet sound of four quarters clanging into the coin-return slot. But I never heard it. The machine didn't have a coin-return slot. Damn thing just kept my dollar.

WTF? The vending machine in my office gives change for the lifelines that cost 75 cents. I've used just office stamp machines that take cash and give change. Why don't CCTA buses—whose one-way regular fare is a very modest \$1.25—do the same?

When I put that question to CCTA general manager Bill Waterson, he fell noticeably silent. "Have you ever been a passenger on a transit bus?" he finally asked.

Ofch. I answered that I had, but confessed that before my recent LINK ride, it had been quite some time. "Imagine if everyone that was boarding didn't have the correct fare and needed to do a cash transaction," Waterson continued. "It

would significantly increase the amount of time it would take for a bus to perform a route and inconvenience everyone."

Enough, of course, for the dude getting his dollar back. Aside from delays, Waterson said there's another good reason why transit authorities across the country stopped making change in the 1970s and '80s and switched to swipe cards and exact fares: robbery. Having too much cash on board made buses ripe targets for snatches.

But those were the old days, when bus drivers carried the money on their person. Today, the change would be locked inside an automated vending-type machine. Breaking into one of those is like trying to rob an ATM—and there'd be a heck of a lot of witnesses on board to deter would-be criminals.

That may be, Waterson replied. But there's another consideration: The ticket-vending machines CCTA uses at bus stations frequently get jammed and require significant maintenance. If a fare box broke while dispensing change on board, it could add some serious bus full of passengers.

Waterson, who's been at CCTA for about a year, said he wasn't aware of any transit authority in the nation that still gives change on board. Many dispense coins at station vending machines, he said, and avoid receiving dollar coins

in change when he took a trip on Ball Lake City's light-rail system.

No change is all of Barack Obama's America? That just didn't sound right, so I called Martin Schroeder, chief engineer at the American Public Transportation Association in Washington, D.C. Schroeder and Waterson are correct—in his knowledge, no major transit agency gives change on board.

That's not because it isn't possible, he said. If CVS cash registers can dispense change in a little plastic bowl, Schroeder said, public buses could certainly do the same. But, he added, "I don't think that giving change is an anybody's list item to do. There are better ways of doing it. It could be a smart pass or smart card. Most bus fares that are cash received that I've seen are all exact fare. If you've got too much, OK, well, that's your contribution."

My "contribution," eh? So how much are transit authorities taking in from unsway, overpaying cash customers like myself? In Great Britain, it's a bloody fortune. The *London Evening Standard* reported last September that London bus passengers had overpaid more than \$2.2 million over seven years thanks to bus-stop ticket machines that do not give change. The newspaper filed a Freedom of Information request to get the information.

Is CCTA seeing a similar windfall? The agency will collect a third of its fare revenue in cash—about \$716,000 last fiscal year. Surely some of those riders overpaid like I did. —
—if there has been an overpayment that busline's accounting. I certainly don't think it's significant," Waterson said. "There are also people, unfortunately, paying less than what's due. Maybe it balances out?"

How are people underpaying? By putting handfuls of pennies into the machines and using "battered" fare cards, Waterson said vaguely, perhaps not wanting to inspire future fraud by describing it in detail.

There's one spot of good news for cash bums like me: Waterson said that, if any CCTA lines are tested for change-dispensing fare boxes, they would be the LINK Express routes to Montpelier, Middlebury and St. Albans, because they have relatively fewer passengers, and fewer riders getting on and off, than Burlington-area routes.

According to look forward to in the meantime, I'm saving my quarters. ☐



Submitted by weekly reader, who'd also reach up! Send your burning questions to ask@wonderland.com.

When learning a new language in school, students are usually graded on pronunciation, spelling, translation and grammar. When Elizabeth Ejerike, 34, worked her way through the National Technical Institute for the Deaf, a college of the Rochester Institute of Technology, to become an American Sign Language-English interpreter, she was graded not just on the movement of her hands but on how she used her entire body, even her eyebrows.

Today, Ejerike works as an independent contractor for ASL-English interpretation in the Buffalo area — primarily in professional settings, though she has been hired as an interpreter for

almost every occasion you can imagine. “From birth to death, and most everything in between,” Ejerike says.

While she isn’t trained to interpret in a legal setting for now,

**Her
Elizabeth Ejerike
in
Buffalo
is
American
Sign Language
Interpreter**

than 12 years, Ejerike has served that function at doctors’ visits, therapy appointments, business meetings and even theatrical performances such as *The Vagina Monologues* and *Willy Wonka & the Chocolate Factory*.

Interpreting during a play differs from her usual work, because she’s re-mediating in one just direction — to the audience — but it’s definitely fun, Ejerike says.

“I remember there was one part in the beginning of [*The Vagina Monologues*] that was hysterical, because the [performer] was talking about her vagina, like, ‘What’s the big deal, it’s just a vagina,’” she recalls.

Ejerike emphasizes that conveying a person’s message is about much more than moving your hands in a way that symbolizes specific words. ASL and English are vastly different languages, each with its own syntax, grammar, structure and other linguistic features she describes her job as learning to English, analyzing its meaning, processing how best to render that meaning in sign and producing the message as accurately as possible. And fast.

Seven Days had a few words with Ejerike, all in English.



Talking Hands

By Greg El Voliva

SEVEN DAYS: What was your introduction to this field of work?

ELIZABETH EJERIKE: I was working in the local kindergarten as the before school program during my junior year of high school. We had a boy who used ASL in our class, and I thought, *Wow!* That’s awesome. I wonder how I can communicate with him. Then I spotted an interpreter in the classroom. I watched her working and knew that this was up my alley. I got on the role of visual representation (ask my folks), so to discover that there is a visual language was great. On top of that, to find out that there is a profession that specifically works between visual and spoken languages was like candy for my mind.

SD: What are some of the biggest misconceptions about your work and ASL as a language?

EE: People think we are there just for deaf people (we are there on behalf of both entities who want to communicate

with each other) or that we simply stand somewhere in a bubble and move our hands. I’ve actually had people come up to me and say, “Oh, you’re the person in the bubble on TV, which they’ve seen during live televised events.”

With ASL, kids don’t realize that the grammar of the message is conveyed through your face, as well as with the pace of the signing. They can misinterpret linguistic features for intonation sometimes. What you do with your eyebrows, for example, is going to let someone know if there’s a question or a comment, and even what kind of question, a yes/no question or a rhetorical question.

SD: What are some of the most challenging scenarios for you to interpret?

EE: Sometimes working with little kids can be difficult for me because their little hands are flying so fast. Kids being kids, they love to talk about everything!

Using your discretion when accepting an assignment is very important. I need to abide by a code of professional conduct. An interpreter needs to make sure they’re in a situation that is appropriate for their skill level. I don’t just take any old assignment. I want to make sure I’m a good match for both language needs and the people involved, and that I can handle the material without bias. For a long time, for example, I didn’t do any medical interpreting because I knew I would pass out. I had a hard time with blood and needles.

SD: What is it like to interpret during a birth?

EE: I have to be mindful of my presence there and be sure that it’s not disruptive or intrusive. I want to make sure everybody can still do what they need to do. In a crowded hospital room, the doctors have their part, the parents have theirs. They might be overwhelmed. And I need to be in the right location so everyone can see or hear me. Managing between all these competing needs can be tough. Anytime I’m in a situation that is emotionally charged, it doesn’t mean I should be emotionally charged. I try my best to be a neutral entity.

SD: Have you ever found yourself getting emotionally involved?

EE: Mostly, I should keep everything together and always be neutral, but I’m human. There are times, like at a wedding, when it’s very sweet and I’ve totally shed a tear, or been at a funeral where it’s very personal. It can really touch you.

SD: Do you ever make mistakes?

EE: Of course, and the way I handle it is to own up to it. I’ll say, “Oops, that was a misinterpretation,” and then correct it. There have been times when I’ve totally gotten our lead. When something’s funny, something’s funny! I’ve also had moments when my hands just don’t coordinate with the rest of my body. I’ve even poked myself in the eye before and had nasty dry off my fingers. ☺

Think it’s a really interesting feature showcasing a Woman on the Move? If you would like to know more about yourself, visit sevendays.com

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PHOTO BY PHILIP HARRIS

Presidential Appeal

How Barbara Vacarr plans to save Goddard College

BY KATHRYN FLAGG

Has this place still opened? That's the question Barbara Vacarr found herself asking about Goddard College two and a half years ago, shortly after she took up residence in Montpelier. The college that Vacarr had moved from Manchester to help out just 10 miles away in Plainfield, but Goddard's storied reputation as a hippie haven and progressive paradise had faded into obscurity. As far as most locals were concerned, Goddard was a ghost town.

Now at the college that neighbors once called "Little Moscow on the Hill," a new revolution is brewing. Vacarr—Goddard's petite, poised and smooth-talking president—is promising a comeback for a school that went from trailblazing to trending down in a few decades. Critics say she's introducing a "suspect narrative" into Goddard's alternative fabric. But supporters say Vacarr has a good head

on her shoulders, with an aptitude for business and education.

"We're not going to be a secret anymore," says Vacarr, now Goddard's biggest cheerleader. She's vowing to put the college back on the map, both as a local force to be reckoned with and as a national leader in education reform.

It's a bold promise, but Goddard is no stranger to reinvention. In its heyday, the school was a hotbed of experimentation and progressive thought. No grades. No curriculum. No dormitories per se. The candy-colored residential houses poppering Goddard's hilltop campus were dubbed the "village of learning" during the 1960s. No student, either—which meant that the college has not infrequently wavered on the brink of financial ruin in the decades since the 1970s.

In later years, Goddard resorted to a few drastic measures to get by. Perhaps

most serious, in a last-ditch effort to stay afloat in 2015, the school permanently shuttered its on-campus residential program and shifted its focus to the low-residence model that Goddard itself invented half a century ago.

Today, the Plainfield campus—some 500 acres that more closely resembles an off-site summer camp than an institution of higher learning—hosts intensive residential where students gather for a single week each semester. On a recent winter afternoon, Goddard's unpaved parking lot is filled with cars bearing license plates from around the country. Students fill out forms all over, both to Plainfield and to Goddard's West Coast satellite locations in Seattle and Port Townsend, Wash., to study anything from education to the loosely defined "individualized studies." For them, Goddard's programs are a happy medium

between hands-off distance learning and the time and expense of traditional semesters.

But the school is still struggling to draw up students. Enrollment in the low-residence program, which awards both bachelor's and master's degrees, peaked in 2012 at around 300, and has dropped off to 700 this year. A model that was once unique to Goddard is now employed at dozens of colleges around the country, including the Vermont College of Fine Arts in nearby Montpelier.

At a time when colleges of every stripe are scrambling to deft as their relevance, Goddard needs to find ways to stand out. For Vacarr, that doesn't mean embracing the latest trends—massive open online courses, for instance, or sundry virtual degrees. She craves colleges that are "preparing people degrees for jobs that in five or seven years we don't even know will

cost." Goddard's focus, she says, should be asking "how economics can support human communities, rather than how communities can support economics."

Goddard counts most students roughly \$16,000 a year — on par with public education, with the added bonus of a scholarship that allows for full-time jobs that it's still a hefty price tag for an education that's also meant about personal transformation than English career development.

"It's not like a technical school," says Fred Wilber, a UWV Goddard graduate and the owner of music and entertainment store Rock Studio in Montpelier. "The focus isn't on computers, or mathematics, or sciences — which means to be the threat of so much higher education these days. There's a perception that if you're not getting one of those, what's the point?"

Even in nontraditional focus, Vaccar knows that Goddard needs more

alumni — and Suzanne Vega. Vaccar talks up the event and the community outreach and a way of "diversifying" Goddard's revenue. Meanwhile, the school has set up shop at Montpelier with a new art gallery on Main Street and is sending representatives to local school-board meetings.

"It's not enough for me to be sitting on a [Chairman of Higher Education] panel if I'm not also sitting at a local school-board meeting," Vaccar says.

But that's not without her detractors — some of them within the college itself. Ron Farnsworth is president of Massachusetts-based United Auto Workers Local 2322, which represents both the faculty and staff. He says employees are unhappy about what they see as a "corporate retelling" and are keeping with Goddard's history of personal concern as the college's new enthusiasm for community. Vaccar brought in Montpelier-based folk artist, a strategic communications firm,

members complained that teachers haven't had enough input into the restructuring of current academic programs at Goddard and alleged a "poison of individual decision making" at the college.

Most distressing, according to the faculty member who spoke to *Seven Days*, was Vaccar's response to a staff drive to unionize. Vaccar opposed a high-speed walkout drive in which staff members voted overwhelmingly last month — 81 to 3 — in favor of joining UAW 2322. The union has represented Goddard faculty, who are not eligible for tenure, since 2006.

In a January 21 email to alumni@goddard.edu, Vaccar stated that she was not in favor of a staff union, in part because she believed it wouldn't address the financial crisis facing Goddard and would cause a "farther strain on [Goddard's] resources at a time when we and other colleges are most vulnerable." She further argued that the UAW was not the best fit for a future

Goddard, as Pritkin envisioned it, was a place for "plain living and hard thinking." Students didn't receive traditional grades. They worked — on the farm, in college offices or at jobs in the Montpelier community — in addition to studying. And, at a time when college was nearly soundtracked, students had the freedom to design their own course of study.

"I really woke up to education [in Goddard]," says Clio Pritkin, who came to Goddard in 1949 and later assisted one of Tom Pfitzer's twin sons. "At the time that I was going to high school, it was pretty rare. People told you what to think — it was a time when everybody was in lockstep."

Goddard, by contrast, was nothing if not experimental, and it continued to be so well into its heyday in the late 1960s and early '70s. In 1963 the college opened the country's first low-income scholar-ship program, introducing a new

Goddard's new strategic plan is heavy on pedagogy and edu-speak, but it boils down to a strong, simple goal: Raise the college's profile, and make money in the process.

those tuition checks to survive. That endorsement? "We're building one now," she says. Her bid to raise the school's profile has as much to do with sharing up

raising finances as it does with keeping a system in Goddard's educational roots. Both as entrepreneur and as educator, Vaccar is promoting new programs to help reverse the school's local visibility — for instance, a grant-funded plan to educate Franklin County schoolchildren. She says she's intrigued by the idea of "pop-up" programs, programs Goddard might tailor for a specific community, much like the dual-language education program the college started in a diverse neighborhood in Seattle. Goddard's new strategic plan, which Vaccar helped craft, is heavy on pedagogy and edu-speak, but it boils down to a strong, simple goal: Raise the college's profile, and make money in the process.

It's not always easy talking money on a campus where "corporate" is practically a dirty word. But Vaccar contends that fundraising and doing the work of social justice and educational reform are not, in fact, at odds. "The idea that you will lose your moral compass if you find it to be a myth that I would like to do away with," she says.

So far, the president's efforts have translated into a new burst of energy both on and off campus. Goddard has booked its Mayhem Theatre in capacity for five-tracker concerts featuring the likes of jazz megastep Archie Shepp — a Goddard

to handle the college's public relations, and commissioned a strategic review by a Massachusetts Institute of Technology consultant to bring the college's technology up to snuff.

Vaccar is also after new blood for the college's staff and leadership. There occurred at least 30 new members for Goddard's board of trustees. Vaccar brought in Faith Brown, formerly of the Vermont Community Foundation, to serve as chief financial officer, and recruited experienced fundraiser Lauren Mays to head up development. From one perspective, Vaccar is building an experienced team of professionals — but from another, it's a long transition.

"It seemed like every time I turned around, somebody was leaving and somebody was being replaced," says one faculty member who asked to remain anonymous.

This same teacher prides Vaccar's outreach efforts, and admits to having been one of the new president's enthusiastic fans for pragmatic education when she first took office. "Many of us were very excited," the faculty member says. "I was very impressed at how she could talk the talk, and she could walk the talk in a way that felt sincere — like she really wanted to understand our engagement and to represent that to the world."

But the honeymoon eventually ended. In a November 15, 2012, letter directed to Vaccar and the board of trustees, 46 faculty

staff members, calling Local 2322's negotiation techniques "oppositional, inefficient and extremely costly to the college."

But these shortcomings of disgruntled employees are dismissed as, by no means, by Vaccar's list — among them many alumni in central Vermont who long believed their alma mater had filled off the map. Their Goddard's "life issues," says one — and an eager ambassador, says another.

"We from the beginning knew that part of Goddard's success needed to be a much higher profile, both nationally in the academic world as well as in Vermont and central Vermont," says Arnon Pines, a 1972 graduate and Goddard trustee who lives in Worcester and manages the Washington Electric Co-op. "She's really changed into that and has gotten over those initial concerns about 'Is Goddard still alive?' We're well past that."

Reconstruction might be the most defining characteristic of Goddard College's 150-year history. The school got its start as a women's college in 1863, in the late 1890s, the college's first president, Kipce "Tim" Pritkin, relocated it to a former gardener's farm — Greenwood Farm Estate — in Plainfield and renamed it Goddard College. Pritkin was a progressive educator steeped in the teachings of John Dewey, who believed that educational reform — especially self-directed education — could help build civil, democratic societies.

most in which students could study at home, on their own time, and spend only a few days each semester on campus. The first class was open to adults ages 26 and older — mostly women and, according to legend, dropsouts of prestigious women's colleges where initially held higher education for marriage and family life.

Goddard broke tradition outside the classroom, too. Pritkin did not believe in building an endowment, meaning that a curvy had could keep her tuition and believe that education should pay — or work to subsidize — the true cost of their education.

"The college never really went out to become a corporation in the name of some of the huge colleges and universities," Clio Pritkin says. "That was maybe a mistake — I don't know."

When it was, ultimately, was that Goddard was almost entirely dependent on enrollment to fund its operations. For a time, the system worked. Goddard's enrollment peaked at more than 1000 students in the early '70s. The student body peaked two campuses: the original Greenwood farm estate and a stifling Northwood campus that today serves as low- and moderate-income apartment housing.

It wasn't enough. Wilber, who outstayed in 1993, remembers that every single apartment in Plainfield was



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Presidential Appeal

4/13

Fall By 1970, Goddard was beseeching local residents to rent out rooms in their homes to students. Eventually Goddard moved to an academic schedule that allowed students to cycle through on a trimester system, permitting additional enrollment without an increase in the school's physical size.

It wasn't just students who flocked to Goddard. The college became a common stopping point — a mecca — for East Coast conscientiousness wanderers. "People were coming through till the time," says Pratt.

Among them was Rick Winston, a longtime co-owner of the Sney Theater in Montpelier, who first visited Goddard in 1970. "Nobody could sell the difference whether I was a student or not," Winston recalls. "I just went to class." The tenor of those days, he says, was that students were there to learn, and teachers to aid their efforts, actual enrollment mattered less than enthusiasm. "There was a very free and easy atmosphere on campus."

turnover. After Pratt stepped down in 1969, the college churned through a string of presidents. Enrollment went into a decline.

Why? More and more colleges were beginning to offer the kind of experimental, progressive programs that Goddard had pioneered, giving prospective students that many more choices. Burlington author and musician Marc Anis, who taught theater at Goddard from 1969 to '76, speculates about another reason. The college drew more than its fair share of dual-digging students looking to avoid service in the Vietnam War, he points out, an incentive that disappeared when U.S. military involvement there ended in 1973.

Enrollment continued to drop through the 1980s and early 2000s, and the college's student population stood at just 81 in 2004, but Goddard still held its appeal for a certain kind of offbeat learner. Scott Kerner, who

second-to-last graduated residential class — say that, while the board's decision came abruptly, the writing was on the wall. Byrly, who now heads alumni outreach at Goddard, says his job is sometimes complicated by the fact that graduates of the residential program are still better about the change.

"Residential alumni feel like it's a different place," Byrly says, though he lauds the spirit that animated Goddard's on-campus program lives on in its low-res offerings.

Wincing back those alumni has been a big threat of Vicarra's residential program, even as Vicarra herself represents a sharp departure from Goddard's crumbly reputation. At five-foot-one, Vicarra jokes

The idea that you will lose your moral compass if you fund it well is a myth that I would like to do away with.

BARBARA VICARRA



That mood eventually spilled over into neighboring Montpelier, as Goddard graduates set up shop in what was then a stand government town populated by bankers, insurance-industry types and state workers. Winston started a film society that eventually became the Sney Cinema. William opened the Horn of the Mason Cafe. Wilbur founded Back Speller in 1970 as part of his senior study at Goddard, where he graduated, he stayed on to run the fledgling music store.

Winston described himself as the "black sheep" of the Montpelier business community at that time, Goddard's reputation as a countercultural center didn't impress him in the city's old guard. "When I first opened my store, there were people in town who basically told their kids, 'You can't go down Langdon Street, because that's where that long hair, hippies, coming up lives who more than subvert the moral store,'" he says.

Not so Montpelier grew. Unlike Goddard's good fortune waned. What followed was a period of rapid institutional

on-site Montpelier's Three Prong Tavern and awarded Goddard in the late '90s, describes his college experience in much the same terms as alumni of the '60s, '70s and '80s "eye opening."

Chase stepped in during the years that followed. In 2002, as Goddard's board scrambled to draft a plan for the school's survival — including exploring possible mergers with other institutions — faculty bailed on its approach. Just a few months later, after students had left for the summer, the board voted to shut down the residential program altogether. Anthropology professor David E. Chaddock told the Chronicle of Higher Education that the trustees had a "corporate mentality: grow or die," which he argued wasn't appropriate for higher education, "especially at an experimental school."

Students such as Dawn Byrly — a dual-degree, student member of the

that she's a small person with big ideas — hence the perfect fit for a small college with big ideas. On a recent winter afternoon, the cheer-voted campus in stock from with a high wedge heel, clad in a plaid, all-purple outfit accented with big silver jewelry. The look a less stereotypical and more kooky.

Yet the president has the pedagogical pedigree — and the background — to give with a college that embraces traditional paths to learning. Vicarra, 58, was born in Kentucky and grew up in Quince. Though her parents were staunch believers in education, she says she was an alienated, uninterested student in high school. She dropped out at 15, earned her GED, and earned college and left it in her last years, just 11 credits shy of her diploma.

It was only a year later, married with

Ridge Writers

Jeffersonville's Backcountry and Alpinist magazines share a passion for peaks

BY KEN PICARD



The Green Mountains surrounding the rural hamlet of Jeffersville aren't exactly a global destination for elite backcountry skiers. The tallest summit in the neighborhood—3,996-foot Mt. Mansfield—is a more goatee-bumpy compared with the powder-fresh playgrounds of Wyoming's Grand Teton or Mont Blanc in the Alps.

But from Jeffersville's modest heights comes some of the world's best journalism on backcountry skiing, snowboarding and alpine climbing. The kids in charge of local Publications publish *Backcountry*, a glossy monthly magazine dedicated to off-piste skiing, snowboarding, mountaineering, and *kronicle*, an annual backcountry snowboarding journal. And they're happy to call Vermont home.

"Most people in the industry think we're nuts for being in Vermont, because it's not the Rockies," says publisher Jon "Howie" Howard, one of 6 in eastern of Hight of Land and a former state legislator. How does he survive the snow-obscured mountain state?

"In from Vermont, I do what I want," Howard quips. "At the end of the day, I don't care what people think. We speak with our products. They could be made in Tallahassee, Florida as long as it's to the high standard."

Indeed, one would be hard-pressed to find as other outdoor-adventure magazines with such high production values. *Backcountry*, which just full marked its 30th anniversary in Vermont, caters to the small but growing number of expert skiers who crave life lines and groomed trails in favor of the "untracked experience." With its crisp writing and glossy action photos of amazing scenery, *Backcountry* is neither snobbish nor gaudily gear-obsessed, as some niche sport publications tend to be.

Rather, the magazine embraces the passion for backcountry terms while promoting a responsible-use ethos. To that end, each issue includes what Howard calls its "service companion": a culture of courteous users called Mountain Account, which recounts skiers' mistakes and lessons learned. *Backcountry* also runs regular features on avalanche danger, reviews of the latest safety gear and advice on choosing lines down the mountains that won't end with a ride on a sled over the edge.

Ultimately, Howard says, all three publications try to remain "genuinely authentic" to their roots without irreverently chasing ad dollars. "We're all about the early adopter, someone who is out there in trends in sports and pushing the envelope," he explains.

In *Backcountry*, that means people who do complex lines no one has ever skied in the Alps, or those who make it not seconds or seconds previously untold stories about the world's great peaks.

"We're about talking about that sport that people are as passionate about, in their own language," Howard says. "And there are only so many people in the world who speak that language, and that can write it."

Steve Sherman, owner of Outdoor Gear Exchange on Burlington's Church Street, calls Howard and his staff "local heroes" in the backcountry adventure world. Sherman says he's been impressed by the company's maintaining a focus on the Northeast in a time when many outdoor publications and gear manufacturers have gone west.

Backcountry's February/March issue, for example, features a story called "Powder Paradise" about the challenge Jay Peak is set to face as it tries to "keep its magic" in the face of massive development.

Another story explores how Strugglers' Notch and Mad River Glen are coping with the threat of "uplifting," or the practice of hiking uphill with skis on, then sliding down, usually after the resort is closed. That same issue features a review of some of the country's top craft beers. Not surprisingly, three of the 19 beers included are Vermont-made: the Alchemist's Bread & Butter, the 13th Brewery's IPA and Buck Art Brewery's Vermontator.

Behind its commitment to regional issues, Sherman and others at *Backcountry* for its commitment to responsible recreation.

"At a time when more and more people are getting lost in the backcountry and requiring services for rescue," Sherman says, "*Backcountry* continues to put safety at the forefront of a typically adrenaline-fueled sport."

Will Vanci, owner of the North Face store on Burlington's College Street, says Vanci, who's been getting *Backcountry* since its first issue, calls it his "bible." But unlike glitzy, mainstream magazines such as *SKI* and *skiing*, he says, *Backcountry* "captures the true essence of what this sport is all about—getting away from the crowds and doing without a lift tower over your head."

John Dequattro-Hall was a co-owner of Worth Skin of Middlebury, an independent ski manufacturer that designs equipment specifically for the East Coast backcountry.

"We love what they produce," Dequattro-Hall now says of Hight of Land. "The content is great, and we're always really impressed with the writing, the photography, the layout. They're just resources to have, and we're glad to have them here."

Hight of Land Publications is headquartered in an old store front on Jeffersville's Main Street. A rusty yellow Schwinn bicycle sits in the front window, along with a

backpedal of old furniture that looks left over from when the building housed a second-story store.

Storyboards of various sizes are posted outside some of the offices, peering from the cushions of the handwoven floors. They're hidden indoors several days past this reporter on a recent weekday. One of them is a shaggy, three-legged man named TK — after the traditional eland mask that means info — "to come."

Howard is a steady guy in a gray flannel shirt, with a flat head, tinted glasses and a musty headband. He looks slightly frazzled, having just returned from three weeks in Colorado's Rocky Mountains. The 39-year-old is a seventh-generation Vermonter whose family first settled Jeffersonville back in 1861.

Backcountry was actually founded in Arvada, Colo., in 1994. Howard, who studied journalism at Western State Colorado University, says he always wanted to be a ski writer as he could "travel on somebody else's nickel." For a time, he interned out west at *Powder* magazine — now Backcountry's chief competitor — before returning to Vermont with his wife, Holly, also a Green Mountain native.

In the 1990s, Howard worked as a reporter and served on the local ski patrol while freelancing for various publications, including Colorado-based Backcountry. By August 2003, he was fed up with long-oak trails during the day and pounding the keyboard at night, so he quit his corporate job. That same day, Howard quit a call from Backcountry's then-publisher informing him the magazine was closing.

In one stroke, Howard lost more than 40 percent of his projected winter income. Nonetheless, he and Holly decided to go out and celebrate his departure from competency. As a testament, Howard ran into friend Weyden, co-owner of Hayden Valley Skiway in nearby Colby, Vt., who suggested that he buy Backcountry and run it himself.

Initially, the idea seemed ludicrous. Howard had neither money nor publishing experience. But, after a little thought, he contacted friends, lined up a few investors and contacted the magazine's former publisher to owner-finance it for his group for a year, essentially allowing them to buy it in installments. A month later, Howard and co-published their first issue. To date, the company has never had to borrow money from a bank, he says.

At the time, Backcountry's circulation was less than 10,000. Today, it's 30,000 and growing slowly but steadily as is the sport. With more than a dozen people on staff, Hight of Land Publications puts out three publications, written mostly by freelancers around the globe. But Howard emphasizes that the magazines aren't just "what-if-you-would-know" — they delve into the soul of alpine travel.

To wit, on a recent trip to Europe, Howard struck up a conversation with a British citizen on a winning bet. The story resonated getting lost in a whitout on Kauten's Mt. Elbrus after seven days, he was pronounced dead. That story, "The Great Mistake," ran in Backcountry's October 2010 issue. There's also a web-only feature about recent acts of terrorism on Elbrus.

"It's not about... ignoring the culture and just going to the mountains," Howard says. "It's about trying to have a deeper understanding of who we are, why we travel and who we're encountering along the way."

Perhaps no publication exemplifies this rancher sense of place better than the *Alpine*. Part literary journal, part historical archive, the *Alpine* publishes sprawling, 20,000-word narratives — as well as poetry, cartoons and photos about any thing in Natural Geographic — that would, their critics as painstakingly as a climber underlining a first ascent.

Editor Katie Ives is a Boston native who's been with the *Alpine* since 2004, when the magazine was based in Jackson, Wyo. For now — as an editor, graduate of the *Writers' Workshop* and lover of literature and languages — her dream job nearly ended in October 2008 when the *Alpine* went bankrupt. In January 2009, Howard brought it over the phone, then interviewed Ives for her old job.

"As I told Howard at the time, I don't care if I have to spend the rest of my life living in a basement in New Jersey eating peanut butter sandwiches," Ives recalls. "I just want to work for *Alpine* again."

What was it about the magazine that got under her skin?

"I think, for anyone who's involved in *Alpine*, it's more than a magazine for activists," she says. "It's an expression of ideals, of dreams, both about climbing and about life in general. It's a chance to be your genuine, and it's very rare where that opportunity."

At a time when many producers of print publications are worried about the future — especially those catering to a young demographic that does most of its reading online — Howard is actually optimistic about his company's prospects. He sees it expanding, right here in Vermont.

Such forward thinking makes sense from people who are all about participating and growing a risk.

"We know how to get blood from a stone. When you don't have any money you just have to succeed," Howard says. "Hill, we're just a bunch of old beans who decided we wanted to send our kids to college one day." ☺

For more information on Backcountry, www.backcountry.com, or Hight of Land Publications, visit hightofland.com.



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Tim Lewis is at home at the Friday show.

Who's That Guy?

Burlington music superfan Tim Lewis makes the scene **BY DAN BOLLES**

Scan the room at most local rock shows, and you'll observe various types of connoisseurs. There are the average fans, generally attentive people who form the majority of most crowds and tend to clump together in a semicircle in front of the stage. There are the cool kids, typically identified by lighters than their donkeybuts as they hang near the back of the room or by the bar, the occasional head nod or choreographed clap the only clues that they're paying attention to the music onstage. There are the talkers, people whose constant bubble suggests they're oblivious to the performance at hand — or are just total

anolies. There are social butterflies and wallflowers, hardcore fans and obvious noobs, players and graders, drunks and teetotalers, cheerleaders and critics.

And then there is Tim Lewis. Lewis is something of a Burlington institution, a fixture at local shows for close to 30 years. The general consensus is that he's attended more rock concerts than anyone else around — though no one really knows.

Without hesitation, Lewis can recall the names and lineups of long-departed Queen City bands that most have never heard of, or have long forgotten. Even for the occasional political remark, his Facebook page is like the Yelp of local

music, composed of reviews of shows he's recently seen. And, of course, Lewis has a blog, Tim's Triangle Tribune, on which he faithfully documents his live-music adventures. Like, all of them. More is the easiest, whether at a club, cafe or basement party, that Lewis attends without posting at least some acknowledgment, along with what he thought of it.

"I think he deserves an award," says Veder's Chadler McCosque. "I never he's been to more shows than anyone in the town."

(Out to the town's professional music writers slinking away in embarrassment.)

Lewis is not a paid music journalist. He's just an Add. rap scouting for the next big thing — the guy who's in the cell center at Genderson Supply. He is, quite simply, a fan. And, in the realm of local-music fandom, Lewis stands alone. Sometimes literally.

At concerts, he can usually be found planted in front of the front row, nosepad in hand, taking in the show with his signature slightly catatonic.

It starts with a quick nod, imperceptible if not for the shimmery of the straight hair cascading past his shoulders. From there, the motion

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That journey tends toward a constitutional investigation of femininity, relationships and early childhood's impact on adulthood. The vast majority of the poems deal with a feminine presence, be it the speaker's mother, his high school girlfriend, his physician or his best friend's wife. Consistently, we encounter the

BOOKS

"The exit ramps are a perfect nexus... for exploration" Shepard said in the recent interview. "...a liminal zone between coming and going, not anywhere in itself but promising much except the possibility of backing up. For me, this place is metaphorical, almost archetypal — ever-changing, ever-reinventing."

It's an interesting enough proposition — even if, at first blush, its impulse seems a bit fidgeted and overthought. After all, these are little patches of oft-overlooked land. Why not explore? Shepard journeys from 1-89's Stowe/Waterbury exit south to 1-87's Brattleboro exit, stopping for poetic reflection at each one on the way. Twenty one of the 25 poems bear the name of an exit and contain a bit of stumping, ruminating the look through, one can so naturally create the on-again-off-again highway occasion.

After the opening poem, which asks rhetorically, "Who will claim the kingdom of exit ramps...?" the speaker arrives at 1-89's Stowe/Waterbury exit on May 18 at 12:30 a.m., in full twilight:

It started through fifty feet of gravel

to make this exit "Winnipeg"

for tourists. Unless you believe,

you will not understand. What does

we know? The history behind

every opportunity. The swelled

cheeks of road crews as wet

their sweat drips onto hot tar.

The buried shoulders, explosives,

divisions from long days laying road.

Never mind. Your assignment is

to sew a story together..."

Proving wrong any reader who thought that poem would bereave by virtue of their subject matter, Shepard opens with a subtle, rhythmic eloquence. His absolute command of language draws readers in, making these suddenly, surprisingly intriguing by the (poorly familiar) Stowe/

Waterbury exit ramp. Scattering this poem and the next with geographically appropriate historical allusions, snippets of town names and quotes from signs, Shepard shows his awareness of place and of how our territory can act as a setting for so many difficult stories.

In their historical imagery, linguistic cleverness and poetic grace, these poems rarely disappoint. This passionate "postpostion?" collection will attract the Vermont poetry connoisseur as it begs us to pay attention to even the smallest details of the less-acknowledged patches of land.

Still, reading Vermont Exit Ramps, it's hard to shake the feeling that this is all just a drawn-out exercise. Shepard's most successful poems have broken from describing the exits themselves and explore new territory between the straggled-down, riverless "There in Guilford" which opens with the explanation "No exit, here — just a recurring curve of necessity" takes a refreshingly personal view. Even though the subject of the poem is a grave, same car accident, it's hard to be unbound, for a moment, from Shepard's anchors.

To Shepard's credit, the repetition presumably mirrors the experience of frequently entering and exiting the interstate. But, though many of these poems are undeniably remarkable, that trip is not one most would volunteer to take.

Each of these books drive us somewhere Shepard reflects on the signs, faddles, on the road. Both authors connect us to join them on their journey. ☐

Edith Wright at the Poetry Museum in St.

David Wright, Louisiana State

University Press, 70 pages, \$19.95

Vermont Exit Ramps by Neil Shepard, the

USMA Publishing Company, 30 pages, \$10.

Shepard's collection of poems was published

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Clothes Make the Woman

Theater review: Love, Loss and What I Wore by Girls Nite Out Productions

BY ALEX BROWN



The cast of Love, Loss and What I Wore

Why is it so hard to clean out our closets? Well, just about any article of clothing can carry a story, and preserving the tangible signs of a lifetime of emotional attachments may be the secret purpose of closets. It's also the clever organizing principle of *Love, Loss and What I Wore*, currently staged by Girls Nite Out Productions at Main Street Landing's Black Box Theater in Burlington.

Senior playwrights Nore and Debra Ephraim have written a sketchbook of character for an ensemble of five female actors to portray in witty, fast-paced monologues. Clothing is a perfect entry point for women's stories: First Madonna's breast cover to those punting glitzy-charge bachelors, what women wear has a great deal to do with what they want, how they think of themselves and how others see them.

The Ephraims have chosen an ideal metaphor, but they wield it only to make

us feel more comfortable facing our lives. I say "we" because the play is designed to forge a strong connection between actors and audience. Human beings can almost always build a bond, but confessional longer scenes close to a blend gap. Gang, the first character portrayed, calls us as if we're sharing a cup of tea with her after 40 years of friendship. The secret ingredient of this play is trust, and by the end, the audience and performers have reached it sharing.

The play is presented as a staged reading: five stools, five music stands holding scripts, five actors. Director Jordana Kluge sees it as that, a simple structure quietly supports viral storytelling by showing full, strong characterizations from the actors. Lighting design by Kinsey Foxworth provides nice visual variety, and Ann Vitano's set is perfectly understated.

Illness blends the styles and abilities of the five actors into a well-colored ensemble. All the performers know how

to hit their beats for laughs or emotional effect, but it's the directors' careful structure to consistency of performance that gives the play a harmonic quality.

The show moves along briskly over 90 minutes, without intermissions. A lineup of noted actors may not sound like the most engaging tableau, but this is a tight, high-energy group. The actors don't beg for attention but connect with intimacy and focus.

It's up to the actors to keep the monologues lively, and they succeed within the limits of the script. Some stories don't go much deeper than a breather, while others let the actors complicate a portrait. But in all cases the performers appear delighted to bring the stories to life. Despite the easy format, there's no coasting here. Those music stands hold lines the actors have memorized, and when transitions rely on dialogue instead of monologues, they work together with crisp precision.

The five performers are accomplished at launching each new character from a

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running start. There's no time to dwell with a slow build — the play is a fusillade of fast starts and stops. Each of the actors relishes the demanding task.

Ruth Williams shyly carries the show's raw narrative thread playing Goggy, the only person whose story builds in multiple moments. Williams lets her character blot out her story's twists and turns without a pause for self-consciousness, then lively accept our laughs, as sure of their inevitability as a grandmother is of her best cooking recipe.

Nia Murrell relishes her comic moments without milking them. When she speaks from hard-won perspective about a struggle to lose weight, she lets a sense of wonder prevail over bitterness. It's easy to spend in her shoes, and when we wish she'd be less hard on herself, we're talking to ourselves as well.

An out of her character, Sebastian Ryder comes effortlessly from comic to tragic and back again when an unrememberable boyfriend triggers a memory of a deceased mother. Ryder turns all her character's grief into the lead of nutty, self-evident facts we know and cherish about our best friends.

Stephanie Galluchowicz comes training and is a master of doing evil as an antidote for maximum impact. She sometimes lets the script's superficial qualities take control, but in a most little bridal duet with Ryder, she hits every emotional note of the natural order of planning a wedding with her mother.

Kathie Miller sparkles when weighing the advantages of high heels. Legs look good against the quadrumeters (bras across worktop). Miller's energy is infectious, not though she runs right up to the edge of overacting to bring every laugh out of her audience, her comic takes are quite winning.

What the production does best is demonstrate what happens when audience and actors have something intense. On opening night, the sold-out house laughed so easily there was no snatching the warmth in the room. Through the performers, the

audience members had a choice to see themselves, whether remembering best-forgotten habits or recalling a mother's advice.

One of the best aspects of *Love, Loss and What I Wore* is that it can be cut with women of any age. In this production, we get a young actor playing the scolding mother of an older one, a mature woman recreating her youth and a number of stories that are too timeless to be defined by age.

By age 28 across, everyone is enfolded to watch quickly from character to character. It's a magnificent trick to see age — about which women are often self-conscious — come to matter.

There's an art to exposing details so tenderly that the previous images no longer. The Ephraim are not only man-handled with wit and the monologic structure, they're also compassionate toward the characters they

create. These five actors demonstrate the great lift that comes from making peace with flaws by making fun of them.

Of course, the confession has its limits. The drawback to building a play that feels like a prior sleepover is that you can't make much of a laugh. And a series of vignettes doesn't contain its overall dramatic arc. The play is cake, not a meal. With better comic timing, at first. ☐

Love, Loss and What I Wore written by Lauren and directed by Deborah by Lauren's Theatre. Presented by Burlington Productions. Wednesday February 18 through Saturday February 19, 7:30pm and Sunday February 21, 2pm, at Main Street Landing Black Box Theatre, Burlington. \$18-28. Info: 860-3505 (www.burlbox.com)

Girls like Butz's exuberant vintage dresser jumps in the lobby as well as photos of local models by Johnson Couture and a modeling workshop directed by the nonprofit press for Success. Donations of gently used professional women's clothing welcome. dressedforsuccess.org

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Melting Pot

Fondue is hot again in the Green Mountains

BY ALICE LEVITT



Chuck and Anna at the upcoming fondue dinner at the Greenleaf Inn & Resort.

In many Americans' minds, fondue went the way of the swinger party in the late 1970s. In the bell-bottom era, a communal dipping pot may have seemed an apt metaphor for the loose atmosphere to come. But fondue is no more laid-in Switzerland, the custom of dunking sticks bread in melted cheese and wine goes back to at least the end of the 13th century. And now it's making a comeback in Vermont restaurants.

When Renaissance Development closed in 2009, it left an aprés-ski vacancy in Stowe that's recently been filled by a few inns that serve the cheesy goodness to guests only, as well as two

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HEINZ REMMEL

public fondue-serving establishments. Snowbird Inn & Resort, and Swiss Fondue by Heinz at the Cobble Inn. (The latter will move to Craft Lodge, down the Mountain Road, in the near future. The cobble inn already the site of Heinz Remmel's daytime crêpe house.) In Burlington,

the Slippy Innside began serving fondue in 2007 and has continued to roll out its \$22-for-two "Slippy Dipping" weekends.

Heinz Remmel, the chef behind Fondue by Heinz, believes the recent recession took a toll on fondue. "It may

have taken a dip for the past 10 years, maybe because this kind of dinner is not very cheap," guesses the 50-year-old Swiss veteran. "Very fondue that you will find is costly. It's a lot of time involved — it's an event."

Remmel himself is working to eat costs without eating corners. He keeps his fondue meals intimate, so there's no need to line up, and staggers reservations for the dinners, which take place Tuesday through Sunday. That keeps things cozy for guests while reducing the workload for Remmel and his only helper — his wife.

Winter evenings are far quieter for Remmel now than they were in Switzerland. The Schaffli family once worked for years in "a very strict fondue place" in Zermatt, he says, before running a catering business in Atlanta for 15 years, then moving to Vermont in 2000. In his hometown, the chef learned the discipline that makes his fondue the most authentically Swiss on the mountain.

Meals begin with other than chicken, such as an oven-dried beef, called *biändli* steak, or that other melted-cheese dish, *raclette*, served with cornichons and pearl onions. Then diners choose from four different varieties of fondue. Remmel avoids fondue *Beaufort* because for true that the pot of *potent* oil in which the meat cooks will "penetrate the curtain" with its odor. Instead, he sticks to rich chicken broth to cook the shrimp and thinly sliced 1/4 lb of mignon that make up his version of *fondues chasseres* (known to fans of Asian cuisine as hot pot).

Remmel is particularly smitten when it comes to his cheese fondue. "The cheeses are all original. It's just local cheese or Wisconsin cheese. That

MELTING POT by Alice Levitt

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SIDEdishes

BY CORIN HIRSH & ALICE LEVITT

Fields of Dreams

AT THE VILLAGE CUP AND CLOUDES'S FINE DINING TO ME

"Can you guess who Cardini's biggest competitor is?" asks owner STEPHEN, then pauses for effect. "The Village Cup."

The news could be worse: Barbs also owns that bakery and coffee shop. He'll close CAROLINE'S on February 16 and, after a two-week hiatus update, reopen the French bistro that holds both businesses as a single entity named **THE BISTRO RESTAURANT**.

Fields will open on March 25 with the tagline "Seasonal Vermont Cuisine." Executive chef JONATHAN KIRBY says the manager will enable him to keep sending out the big rustic plates that see his signature at Cardini's without the greenhouse — and prices — of fine dining.

The cozy area that held Cardini's will become the new dining room. The Village Cup's larger floor space will remain a bakery

the certification he needs to dry cure meats such as succulent nit and speck, for the most being, he'll find pork riblets and terrines.

Gilman, currently a charcuterie setup inside a raw bar, it's already hired a chef who will assemble plates for guests, offering her expertise on the menu, cheeses and house-baked breads, as well as on the ways to widen beer and "nose classes" cocktail selections. These who don't wish to partake in a couch in front of the fireplace can purchase the delicious by the pound to take home, along with products such as house-made sausages and croissants.

State he took over the Village Cup in 2008, Burke has frequently pulled customers on their preferences, and he and Gilman

Holy Hots

DAVE THROUGH WINDOW, COMING TO THE WINTERBURY STORE, ROAD

Fast food is coming to Winterbury, Vermont style. A new drive-through window near the **CAROL ANNIE STORE** will serve up hot dogs and sliders prepared by the folks at **JAMIE'S PAUL**.

There won't be any seats inside **JAMIE'S PAUL**, just a take-out counter. There is at the window, possibly our grab-specialties such as breakfast sandwiches on homemade cheddar biscuits, smoked pork sliders and all-beef, leather hot dogs.

A broken dog comes topped with house-made mustard, a bun-on dog, with house-made ketchup. "We'll also have Chicago sliders, sort of the only money-baked-and-puffed on onion-steamed buns," says Jamie's Paul chef **MARTIN**. Once the Dog House opens in March, other menu highlights will include two-seasoned fries with salsa and lettuce.

The chosen spot is the third link in what is becoming a meat chain for Jamie's Paul, the Winterbury café run by Monrovia-based Church of the Graced One. In the fall, the group opened **JAMIE'S PAUL** in Northfield, which serves "big, fat sandwiches" and hand-pressed pizzas, according to Smith.

"The Lord said to stretch out our tent pegs, and we see," Smith says of the expansion.

— C H



By V. Paul Cup

and cold during the day and become a bar and seating area for the restaurant at dusk.

The bakery case full of custom cream puffs and chocolate buns will soon be joined by a new one smothered with local cheeses and house charcuterie. Gilman is working toward

will take a similar tack with Fields. On February 12 and 21, a pair of preview dinners at Fields Two Kitchen will allow diners to choose the new restaurant's opening menu.

For example, Gilman will offer three different versions of steak fries, then select one based on orders as it

feedback. Other dishes up for analysis include burgers, fritters and a range of grilled-cheese sandwiches to appear on the daytime menu.

That's not to say Gilman won't still entice guests with fine-dining dishes such as roasted duck with lavender-honey glaze and pea purée alongside the wood-grilled local burgers. As long as it's honest.

— A L

State Street Tisane

WINE AND TEA BAR COMING TO MONTPELIER

Craft beer and artisan coffee may rule in the Capital City,

but those with more delicate palates will soon have a place to stake their thirst: the **NORTH SHORE** on State Street.

At the café — set to open in April — wines and teas will dominate the menu, and coffee will be nowhere to be found. "There's already plenty of coffee in Montpelier," says **LAUREN** PUNKE, who is partnering on the business with her husband, **WILL**, and their daughter, **REBECCA**. "Coffee would also change the sounds and character of the interior."

Instead, the three committed tea drinkers will add one aroma heavy on



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Melting Pot WFO

is absolutely a no-no," he says firmly. "You need to get the oven-aged cheese from Switzerland — over 180 days old before they're ready. They're a little bit expensive, but they're worth it. The quality is top-notch."

With quality comes intense attention to detail. To cut down on stringiness and give even more kick to the nutty flavors of the Alpine cheeses, Rutenal adds soft vichysse cheese to his Gruyère and Emmentaler. He also doubles up on the booze in the pot, including not only

At the après-ski destination on Edison Hall Road, both fine-dining Emily's and casual Codini's Pub serve fondue. And even the laziest guests can work up an appetite by flying over the snow at high speeds.

Daughter-homes Jessica and Ruby Doe (as in Hartsan, despite M. Duvall's) wait in front of the tent to alternate the duty of hauling guests dashing through the snow in a one-horse open sleigh. Each strong, friendly, informal maintenance gleeman (not until it has a thrill, when the tents speed) creates a roller-coaster effect. The stews are bright in the big mountain sky on the 25-minute ride, and hamsman Paul Rutenal talks about his beefed "vollogang."

inspired the menu, along with time spent dining with his Swiss friends. He says the thin pounded Wiener Schnitzel is the most popular dish among locals. The veal cutlet is highly traditional, as are the accompanying lemons, capers and anchovies. But Baker and his souped-up, industry veteran Anna Gelman, add uncommon twists in the form of fried, traveler spirituelle and a topping of chorizo and cranberry sauce.

"We're creating our own game, almost," Baker says. "It's definitely Alpine cuisine, but we're doing it a little bit and should have fun with it."

The dishes do have a sense of whimsy



Photo by [illegible]



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cherry-flavored kirsch, but hard-to-find Swiss Fondue wine. The rare Valais-made specialty, produced from a grape variety called Chasselas, "is also a little on the expensive side," Rutenal admits. The cheese fondue comes with salad for \$22 per person.

Rutenal also makes chocolate fondue from 70-percent-cocoa Swiss chocolate combined with heavy cream and, if he's feeling creative, Chambard or Grand Marnier. The top-flight ingredients are served with pineapple, marshmallows, pound cake and bananas in winter, with strawberries added in the summer.

Higher up the mountain, in Stowe's Inn & Resort, the fondue experience comes with a taste of fresh-air pursuits.

Thoroughly chilled, guests are now ready for an extensive Alpine experience. Though a couple of fondues have been on Emily's menu for a few years, says sous-chef CJ Grimes, last month the restaurant replaced chicken fingers and other American dishes with Stowe's only wholly Alpine menu, complete with expanded fondue offerings.

Stowe's Alpine-inspired structure was built by Vermont architect Larry Hess in 1999. The low-ceilinged sitting and dining rooms feature maple trees complete with branches that serve as beams, creating a fairy-tale ambience perfect for the residents to come.

According to chef Chad Baker, more than a decade of cooking in Stowe

Former goat dairyman Gelman created the delightful blueberry chive brûlée, an appetizer-size crème brûlée made of local goat cheese and blackberries. Both chefs have a penchant for the berries, combining imported fresh and frozen Vermont ones in a number of dishes.

Duck two ways, featuring tender, applewood-smoked breast and flavorful leg confit, is served in a rich blackberry-mustard sauce. The same sauce is one of the several specials included with Baker's lunch Crenshaw, alongside house-made mustard, apple and Dijon-dill cream.



More food after the classifieds section. PAGE 42

SIDEdishes

CONTINUED FROM PAGE 43

Barney & Son's Fine Tea, as well as items designed for children from Warner's **GOODY BAG PROJECT**. "We intend to focus on introducing kids to tea, because kids grow up thinking it's really cool to drink coffee, but coffee isn't exactly good for them," Lauren Parker says. (Coffee won't be banned from North Branch, just teachers accompanying friends will be welcome to take in their range.)

From Montpelier Property Management, the Parkers have leased space inside the ex-Clippers Bank building at 41 State Street, where they will also serve a weekly selection of snacks by the glass at a window length bar. During the day, the menu will include "sweetest finger food" such as pastries, Parker says, with savory snacks on offer in the evening, but no full lunch or dinner service.

Jostling up against the North

That Swiss Chocolate is the standout among five fondue houses (including several on Snowfall's menu, including the all-fondue Burgomasters that Remmel showcases in Switzerland, diners are unlikely to find brother made of anything but chicken or beef. But Baker uses the bones left over from veal, duck and lamb dishes to make his rich broth.

The result is more flavorful than the average fondue. Chocolate, and Baker's menu are also far from ordinary. Fondue chocolate melts are usually served paper thin, rendering them slightly dry and less than flavorful. Baker melts this by filling the pot with small chunks of well-seasoned beef and pork tenderloin, along with adorable mini lamb chops to the broth it's easy to cook once the lamb is a beautiful medium rare, then dip it in savory sauce. Along with the crispy side of well-seasoned potato rosti on the side, it's quite a treat.

So in Baker's Neuchâtelais fondue, a classic blend of Gruyère and Emmentaler with a ruffing punch of kirsch. Luckily, there's plenty of homemade French bread to absorb the butter. Crisp, tangy cornichons, served by the mini-baked, also help cut through the heavy main dish. Diners looking for fondue with local cheese can try the Snowfall Recipe Fondue, which replaces Emmentaler with 3-year-old Cabot cheddar.

French's terroir embraces — or enhances it, depending on your perspective — will be a seasonal bar serving up... and are help!

"On one side will be a counter with technical service," Parker explains, staffed by her network consultant husband. Wes Parker may also offer computer classes in the meeting space that will be part of the cafe.

"It's... an eclectic, Montpelier kind of thing," says Lauren Parker, who convinces the North Branch as a "comfortable place where people will want to stay and converse."

— C M

Follow us on Twitter for the latest food gossip! **Chris Hinch**, @chrisappie **Mike Levitz**, @mlevitz

Or they can head to Burlington on Fridays or Saturdays, **Stoney Dipping** night, when the **Stoney Pancake** serves fondue that stays true to its local mission. Though the Grapese comes from Europe, the fondue staff makes it with Taylor Farm Gouda, says director of operations Chris Benjamin. Kirsch is replaced by Vermont hard cider. The pat comes with slices of homemade brioche, focaccia and crisp chips for dipping. An unconventional addition of vegetables, including broccoli, cauliflower and carrots, adds some color.

For dessert, the restaurant's orange chicken puffs are filled with chocolate chocolate melted with local cream and butter. "It's basically a pancake, just wowed," Benjamin says. Dipping options include sweet crisp chips, strawberries and bananas. Benjamin hopes that homemade marshmallows will soon be part of the fun.

And, in the end, there's what fondue is all about. Burlington links its several to the popularity of shared small plates at tapas restaurants. "People like sharing lots of different flavors," he says of the two currently successful Euro food trends. "And it's cheese. Come on, who doesn't love great cheese? Or chocolate, for that matter!"

If that person exists, he won't be invited to our fondue party, there's far more.

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Slices of Life

Heather Lynne, owner and "bakestress" of the Wild Fern, gives Stockbridge a quirky hub

BY CORIN HIRSON



Heather Lynne

Walking into the Wild Fern is a little like opening a treasure chest. From the outside, the place is nondescript and even slightly weather-beaten. When you walk in, it's a riot of psychobabble posters and candles of baking bread, a few boxes of which wait, begged for sale, near the front door.

Beyond are two cozy rooms, one with a stage at the back. Vintage red stools are lined up along a shiny green bar counter. The whole place is scattered with guitars made from old cigar boxes. One tabletop is covered with mason jars, two others are painted purple (as are a few walls), and all of them are topped with kinship salt and pepper shakers, each in a pair of ceramic cones.

"I tell people you should shake into your palm rather than right on your foot," says Heather Lynne, 43, the Wild Fern's self-described "chefstress, waitress and bakerstress," who practically bounces from the kitchen when guests are in.

Lynne personifies the words "Welcome, friends!" which are scrawled in guest letters as the Wild Fern's wall-to-wall children. These letters also find the menu, mason jars, breads, sandwiches and soups, all made by thin women who look a lot like a close punch with her black hair cut, blood beads and tiny nose stud.

The Wild Fern may seem like just another crumbly rural Vermont cafe that so many Stockbridge — which has just two other businesses — the place is kind of a big deal. It serves as a bakery, a cafe and a sometime music venue, in the hope, a

community bulletin board offers the 600 or so residents a chance to catch up on local gossip on. (Those who want to trade may find Lynne plying them with buttery croissants or her delicious French toast.)

On this particular afternoon, Lynne wipes her hands and turns down the scratchy, 1950s-era McGuire Sisters record that's been spinning on a vintage white turntable. Moments later, she is crunched over a ball of gluten-free dough, a possible prototype for future loaves. "The challenge is getting it to rise properly," Lynne says with a sigh.

In the next breath, Lynne is bustling about a recent visit from a prominent Vermont baker who raved about her baked maple-bacon doughnuts. A few days later, he gifted Lynne with a chunk of his decade-old sourdough starter. "I just fed a last night," she says. "I don't want to kill it!" The working day before she can use the starter is, for her, interminable.

By her own admission, Lynne hasn't baked professionally for very long, and until earlier this year she couldn't even picture owning a place like the Wild Fern. "I thought, I might do it in six months, when I was old," she jokes. "But 30 doesn't seem so old anymore. And everything just kind of fell into place."

The easy Wild Fern, named for Lynne's daughter's middle name, represents the convergence of a few life strands. An Ohio native, Lynne spent the first third of her working life as a hair stylist, at one point she traveled from sales to sales teaching the "haircut" business owned by Jennifer Ashton on "Friends" ("I can do that stylist! haircut in my sleep," Lynne says). By the time she opened a salon in her Stockbridge home, she, the result, "My heart really wasn't in it."

After a divorce, Lynne shifted course: the bread she cut at a local restaurant and learned to play bass — in ages 27 — in the band of her partner, musician Rick Rindgen. (She makes those cigar-bong guitars.) But it was Tropical Storm Irene that gave Lynne the impetus to open the Wild Fern.

The weather raved that, miraculously devastated and isolated nearby Rochester — nine miles up the road — battered Stockbridge too. A few residents lost their houses, chunks of roads, bridges and land washed away.

At the time, Lynne was working in the kitchen of Sandy's Books & Bakery in Rochester, a job she held for three years. Cut off from her workplace by the flood, Lynne filed in at the Stockbridge Central School kitchen, where many of the "bunch ladies" couldn't make it in to work.

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WHY THEY NEED TO
BUY LOCALLY MADE
FRESH BREAD.**

HEATHER LYNNE

food

During these weeks, the retired bar town lacked a built-in gathering spot like those that helped with communication and organization in nearby towns "backstage" like very disconnected, more than ever" Lyne recalls.

Then, by Vermont standards, Stoddridge is a remarkably scattered town with no discernible center, unless you enter the post office on Route 100 across the street from it is a solid building that used to house the Green Mountain Grille, Tronzo Tavern and a succession of eateries going back to the 1960s.

The spring following Irene, Lyne and Grille owners Terry and Don Brinkbe pulled up a "free house" sign outside the building. An idea blossomed: "I thought I might open a tiny cafe there and have music and combine everything we love in one place!" Lyne says she wanted to cook the meats and veggies grown by her numerous former friends.

There was a problem: Lyne had no money still, she thought she could swing a cafe as a part-time endeavor "I thought I'd just open two days a week, and still work for Andy [Larkin of Andy's Books & Bakery] and still play gigs," she recalls.

Lyne's affection for Grille and her bakery is huge, she calls Grille and another baker at Andy's "great mentors" who taught her about both baking and running a business.

Although Lyne lacked a business plan, "I just sort of made it up as I went along," she confesses — she soon realized the Wild Fern would need more TLC than a few hours a week. After shuffling roles between the house of Andy's, she and Larkin (and their three kids) tapped their assets, assets and their own home to furnish and decorate the place. Together they created the Wonderful vibe.

Last September 12, Lyne opened the Wild Fern with a compact menu of pastries, sandwiches and sandwiches, which rotate daily to maximize waste. "I can't go into debt, so I need to keep my simple," she says. That would be comments on the weekend, largely on Saturdays, pizzas on Wednesday nights and dinners (with live music) every Friday and one Saturday per month. During a heavy brunch each Sunday, Lyne and Larkin serve guests, with Larkin "playing everything, right now," says Lyne.

The constants are her bread — ranging from wheat to chickadee — and the eggs, pork, green and cheese that Lyne gets from her neighbors. "I love being

surrounding, "If you like the pork, it comes from my friend on Rusty Truck Road," she says, referring to one of the farmers whose she also counts as friends.

To weather the quiet times, Lyne has set up what she calls a community-supported bakery or CBB. Lyne can pay \$10 to \$50 a month for a weekly loaf of her bread and bagels. Twenty-two people have committed so far.

"I'm trying to build a bread community here," Lyne says. "My mission is to gradually educate people as to why they need to buy locally made, fresh bread, not bread from the store with 20 ingredients in it."

Her breads, which are shaped like traditional stinging leaves (with the exception of chickadee and supercilios, which are more than five ingredients each — water, King Arthur Flour, salt, yeast and the occasional extra grain or seasoning).

As Lyne talks, Donna Brennan-Gallant stops in to pick up a loaf — her first CBB order. "Have you tried Heather's bagels?" Brennan-Gallant asks with genuine excitement. They've attracted a loyal following.

As for the Wild Fern's past rights. Another resident of Rusty Truck Road, Brennan-Gallant even had on which several health grow vegetables and keep cows and chickens on her grounds with such stylistic names as Simple Love's Fern and

Timeless Wooden Pans

Lyne swears by her neighbors' food, such as the supremely fresh Timeless Harvest egg that she puts in a Harvest Harvest. The golden sandwich, which she refers to in her report, notes with excited Galt and a heavily fried egg piques just from either side. The first bite yields a surprise: the best of America since. "You like it?" Lyne asks a little nervously.

The sandwich was born in Lyne's kitchen one rainy evening as she talked on the phone with the former owner of Tronzo Tavern. "It was so good, I decided that it would be a special sandwich using my mother's technique. Hence!" she says.

The Harvest Harvest is scrumptious, and so is the sandwich that it seems like a perfect signature sandwich for this idyllic cafe. Daily bread may be the real of life, but at the Wild Fern, it will probably always come with a twist. ☺

THE WILD FERN 1218 ROUTE 100
STODDIDGE VT 05672-8008
wildfern@stodridgevermont.blogspot.com



RASPBERRY WEEK

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WILD FERN

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- SWEET PASTES
- BROWNIES
- GALETTES
- GLAZES
- TRUCKS
- LATTES

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calendar

FEBRUARY 13-20, 2013

WED.13

community

WHEELY NIGHT Fun-loving parking lot play where Lark is 18 Keweenaw. (Lark) comes from a neighborhood where you can't go to the store without a car. 8:30 p.m. \$7 suggested donation. Info: 333-4363

community

COMMUNITY VOICING WEEK Area residents participate in workshops and meetings as part of a collective effort to sound the city. Includes regulars: Southwinds Community Hall 7:30 p.m. to 9 p.m. 8:30 p.m. 7:30 p.m. Free. Info: 333-4363

DINNER & CONVERSATION WITH FRIENDS Invited experts discuss the arts in our community. Dinner at the University of Minnesota. Info: 333-4363

GREEN HUMANITARIANISM FOR HUMANITY Informational meeting. Dinner of nursing a heart-pumping action to human health. The program and necessary conference for public policy. Town Hall, Charlotte 7:30 p.m. Free. Info: 832-8708

HISTORICAL GROUNDWATER EXHIBITION Those who were an integral part of the city's history. Center program where ideas about the city are brought to life. Info: 832-8708

OLD NORTHWEST ARTS & HISTORY NETWORK Meeting. Room at the Old Northwest. Informational meeting. Info: 832-8708

PUBLIC FORUM Informational meeting. Info: 832-8708

GREEN HUMANITARIANISM FOR HUMANITY Informational meeting. Info: 832-8708

MADE STUFF Dakota people's traditional arts and crafts. Info: 832-8708

AFRICAN-AMERICAN HERITAGE Informational meeting. Info: 832-8708

Info: 832-8708

THE HUMANITARIANISM FOR HUMANITY Informational meeting. Info: 832-8708

film

ANNA KARENINA The third collaboration between director and screenwriter. Info: 832-8708

CHANGING National Geographic photo. Info: 832-8708

COMMUNITY LENDING PROGRAM The program. Info: 832-8708

STREET LIGHTS The program. Info: 832-8708

FOOD & DRINK The program. Info: 832-8708

IMPERATIVE POINTS FOR HUMANITARIANISM The program. Info: 832-8708

GREEN HUMANITARIANISM FOR HUMANITY The program. Info: 832-8708

MADE STUFF The program. Info: 832-8708

AFRICAN-AMERICAN HERITAGE The program. Info: 832-8708

Rethinking Our Roles

A day at the beach changed Kathleen Barry's life forever. Upon witnessing an accidental death and the resulting empathy of bystanders, she became haunted by the debate contrast between our value for human life and the widespread acceptance of killing in combat. Driven by this inquiry, the scholar of feminist sociology wrote *Rethinking Men, Rethinking Men* which examines the militarization of the male mind-set as a primer for apocalyptic action. As part of One William King global events for women's rights, the extended speaker presents "Overcoming Masculine Violence in War and at Home: A Call to Action."

KATHLEEN BARRY

Friday February 15, 7:30 p.m. at the Lexington City Hall Auditorium. \$5 suggested donation. Info: 953-2345 ext. 9 kathleenbarry.net

FEB.13-17 & 19-20 THEATRE



Assumed Identities

Imaginary friends are common among children. If fictional personas evolved in adulthood, however, the stakes are different. The main characters in Oscar Wilde's *The Importance of Being Earnest* assume varying degrees of alter egos, which are reined within the play's comedic content and witty banter — much of which only satirizes the social conventions of London's Victorian era. Carol Dunne directs Northern Stage's production of Wilde's most famous work, with Kenneth Hansen as Jack in the country and Ernest in the city. When the protagonists' double life becomes too difficult to maintain, a complex series of events proves that truth is a deadlier stranger than fiction.

THE IMPORTANCE OF BEING EARNEST

Wednesday February 13, 7:30 p.m. Thursday February 14, 2 p.m. and 7:30 p.m. Friday February 15, 7:30 p.m. Saturday February 16, 2:30 p.m. Sunday February 17, 2 p.m. Tuesday February 19, 7:30 p.m. and Wednesday February 20, 7:30 p.m. See website for future dates and times. \$20-60. Info: 266-9300. northernstage.org



LIST YOUR UPCOMING EVENT HERE FOR FREE!

All submissions are subject to review and will be published in the calendar before publication. Find out more about our advertising options at www.442.org

For a full calendar, visit www.442.org or call 442-4424. For a full calendar, visit www.442.org or call 442-4424.



CALENDAR EVENTS IN SEVEN DAYS

Calendar and event listings are written by community members. Events are listed for space and time. Depending on cost and location, there may be a charge for some events. For more information, visit www.442.org or call 442-4424.

Crazed Conductor

When vaudeville artist Tomáš Kubínek shares the stage with accomplished local musicians in *Professor Kubínek Meets the Vermont Youth Orchestra*, a night of classical music will be turned upside down—in a good way. The performer combines 50 years of experience as a physical comedian with his love of the symphony to create a show with all-ages appeal. Gioachino Rossini's *La Gazza Ladra*'s overture accompanies Kubínek's dramatic entrance—he gets carried in on an ornate chair that complements an equally eccentric wardrobe. "A grand gesture sets the tone for the antics that follow, set to Mozart, Bach and more."

FEB. 15 MUSIC

PROFESSOR KUBÍNEK MEETS THE VERMONT YOUTH ORCHESTRA
Friday, February 15, 8 p.m., at the Flynn MainStage in Burlington. \$15-30. Info: 802-886-7770 or vmo.org.

Mass Appeal

Not many musicians can credit a failed political career for their exceptionally successful band. But that is exactly what happened to Thomas Lauderdale, who once ran his sights on the mayor's office in Portland, Ore. Disappointed with the outcome, he found solace in fundraising events, the pioneer founded Pink Martini in 1994, aiming to perform a mélange of classical, jazz and pop music that would appeal to conservatives and liberals alike. A year later, vocalist Clea Funes joined the group and they recorded *Symphonique*, which received wide critical acclaim. Nearly two decades, eight albums and several additional members later, the ensemble's diverse, multilingual repertoire continues to delight audiences worldwide.

PINK MARTINI
Sunday, February 17, 7 p.m., at Fuller Hall St. Johnsbury Academy. \$20-24. Info: 348-2600. pinkmartini.org.

FEB. 17 MUSIC



food & drink

INSPIRATIONAL, NEW MOOD:
MINERVA LAMU The mom
and wife recently sang a
cover of the Swedish pop
band Gipsy Kings' duet
"There's a Reason" and
her husband's new CD
from Island. **Time:** WFM
Post, 11:30 a.m.
3-30 p.m. 547-1 info
876-0700.

health & fitness

NEW FALLS WITH DIVERSIFIED: A
personal trainer demonstrates
daily workout for her 200-
pound client. **Time:** 10 a.m.
Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

kids

POP-ROCKY TIME: Picture books, finger plays
and an early musical experience with all ages.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

DRAGONS & DRAGONS: Imaginative XP stories
of dragons and adventures to solve problems using
skills in reading and arithmetic. **Time:** 10 a.m. Lions
Community South Burlington 10 a.m. \$5. Info: 848-5670.

NEW FALLS WITH DIVERSIFIED: Young ones
share their talents and finger crafts. **Time:** 10 a.m.
Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

FLORIAN COMMUNITY PLAYGROUP: Games,
conversation, crafts, card games and videos.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

FAMILY MOVIE: PARANORMAL: A terrific tale
of two teens who use their ability to communicate
with the dead to solve the case. **Time:** 10 a.m.
Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

CHILD HOUSING BOOK ANNUAL BOOK DISCUSSION: Book readers in grades 1 and up
share about some of the 2010-11 winners and
discuss the book. **Time:** 10 a.m. Lions Community
South Burlington 10 a.m. \$5. Info: 848-5670.

SEASIDE PLAYGROUP: Games and books
for all ages. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

MENTORSHIP FUNDRAISER: Physical fitness
activities help fundraising for the community.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

MOTHERS OF PRESCHOOLERS MEETING: Moms
share ideas and experiences in a supportive
environment. Free childcare provided. **Time:** 10 a.m.
Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

SWIMMING PLAYGROUP: Info and swimming
lessons for all ages. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

TOGOLUKE YOGA & STRETCH: Ladies-only yoga
and stretch. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

music

GLASSBORO ROCK: Violent Down Valley and
other bands. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

JOE CHABRI & KATHARINE WATSON: The second
stage of a musical American melody. **Time:** 10 a.m.
Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

the guitar and voice. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

JONES SMITH: Smooth, simple, local
and classic. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

LEONARD SODA WITH ROBERT LUNARINI: The
band's new CD. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

PROFESSOR KIMBLE MEETS THE YOUNGSTERS:
The band's new CD. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

STRANGETHAT GATHERING: The band's new CD.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

VERMONT COLLEGE OF FINE ARTS: The band's new CD.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

outdoors

FAMILY FUN WEEK: In addition to lots of
games, there's a family fun week. **Time:** 10 a.m. Lions Community South Burlington 10 a.m. \$5.
Info: 848-5670.

IMPACTIVE A CATCHER WORKSHOP: The band's new CD.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

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theater

CORRANT MOON: The band's new CD.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

CORRANT MOON: The band's new CD.
Time: 10 a.m. Lions Community South Burlington 10 a.m. \$5. Info: 848-5670.

CENTRAL TO YOUR NEW LIFE



"I was scared but Dr. Glaser was very skilled and patient. My uterus was so great - calm and supportive. They got me through it. And my baby is so. She's perfect. She's beautiful. And I'm so happy to see you just great!"
Ashley Whitcher and her daughter, Leah, were referred to the CVMC Birthing Center to consult with our lactation specialist and stayed long enough for us to take this photo and talk with the happy mama. A CVMC Pharmacy Tech, about her new family. Little Leah was born on January 30 and weighed 6lb 10oz. We noticed two things about her: she is a very sound sleeper (Mom has no complaints) and she looks exactly like her mama. It was girls' day out so we didn't get to meet her dad, Brandon. The new family lives in Barre. We wish them all the best.

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Central To Your Well Being / cvmc.org
Central Vermont Women's Health - 371-5861 Call 371-6613
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calendar

FRIDAY 11-4P-50

CONRAD POLK 11A-12:15P 1-pm

HARLEY 11A-12:15P 1-pm

LEARNED LADIES 11A-12:15P 1-pm

LOVE, LIES AND WHAT I WORE 11A-12:15P 1-pm

THE COMPLETE WORLD OF SPORTS 11A-12:15P 1-pm

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KERRY ADAMS 11A-12:15P 1-pm
Kerry Adams is a Vermont native and
has been a Vermont resident for over 20 years.
She is a member of the Vermont Native Plant Society
and the Vermont Native Plant Society. She is also a
member of the Vermont Native Plant Society.

fair & festivals

GRAND OPENING 11A-12:15P 1-pm

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classes



THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANNOUNCE YOUR CLASS FOR AS LITTLE AS \$10 A WEEK (INCLUDES SIX PHOTOS AND UNLIMITED DESCRIPTION ONLINE). SUBMIT YOUR CLASS AD AT SEVENMOUNTAINSCOMMUNITYCLASSES.COM.

bodywork

TAI CHANG WORLD ROBOT WORKS
Location: 840 Fok Tai Yau Che
Institute Inc. 100 Church
St. Wallingford, Info: Tai Chi
Institute Inc., 100 Church St.
203-899-0000 (ask for Jennifer)
www.taichichang.org
Personalized tai chi classes at the
Beckwicks of massmind and
energy cultivation. Emphasis
on flexibility and core strength
building using active and
meditation tai chi and chi gong.
Master Bob Ho, 45 year
master into teacher with 30
years of concentration in tai
chi and chi gong. taichichang.org
info: 860-369-9999

burlington city
arts

BCA

Call 800-7155 for info
or register online at
burlingtoncityarts.org
Teacher lists are also
available online.

INTERNET TOOLS FOR

ARTISTS: Feb. 20 9-5 p.m.
Cost: \$200/artist. STARS
members. Location: RCA
Center, 2nd floor, Huntington
District. Creative and low-cost
substance for developing a solo
promote for your art-based
business. RCA communication
director (Ex: President) David
Baronoff of Game Kapers Design
will give you tips on how to use
the Internet to market your
artwork. Get suggestions on
how to start making your own

USING SOCIAL MEDIA TO

PROMOTE YOUR ARTWORK:
MAY 20 FREE COPY CODE \$10/PC
ACA members: \$10/PC
nonmembers: Localized ACA
Center 2nd Floor Building
Facilities: Twister, Slingshot,
Ding Slings and more! Social
media is an easy addition
free way to promote yourself
as an artist. Join ACA a market
director Eric Ford, and
local business owner Torrey
Nelson of New Dance Silkworks

Allen Pers. 20, Cost: \$335/
person; \$285/BCA mem.
Sect: L60606 - BCA Center
120 Church St., Burlington
Information and advanced
payers realize your
paving problems with a
contemporary approach to the
issue. When time is made
such work, explore a variety
of concrete paving techniques
with water-soluble oils and
get support via feedback in

PHOTO INTERVIEW
GABRIELLA Mar 26-May
12 • 32 • 30 page Cont.

Dear ICA members, 2016 nonmembers: Localist ICA (Inter Community Darkroom Burlington) Explains the analog darkroom! Learn how to properly expose black and white film, process film and negative, and make prints from those negatives. Cost: exclude a darkroom membership fee.

PHOTO VACATION CAMP
Feb. 25-Mar. 1 @ 9:30 a.m.-2:30 p.m., near Campgrounds, \$40.

to be. The 2000 program also includes members. Local win-
stock center digital Media
Lab/Community Darkroom
Burlington. Expensive both
darkroom and digital photography
in this five-day vacation
camp? Kids will go on guided
photo tours in downtown
Burlington. We'll print black and
white photos in the darkroom.

ance products from suppliers and with great value prices for the staff/clients. Common all suppliers and knowledge activities are included. Students should bring a sketch and a lunch. No experience necessary - ages 9-12.

dance

READING STRATEGIES CLASS CLARIFICATION

LONDON (24 June 12)
Burlington says Victoria
500-1077 information on
Sole citizens' rights to
on-line and in two groups
private law level: citizens
with in United Kingdom
Ship in 12/12/2012 for one
to use. No direct request
any law or provision
required, just the desire to
have law/12/12 in a
law/12/12/12 for law/12/12/12
without.

STRETCHING YOGA: New evenings! Beginner class 7 p.m., intermediate 8:15-9:15 p.m. Text: \$20 for the class. Location: Merrimack Studio, 300 Flynn Ave., Burlington

It's totally different and more
challenging. Experience
the fun and excitement of
Burlington's salsa dance
community by learning
salsa. This exciting world-famous
dance, Manuel Ossa Garcia
will teach you how to dance to
the music and how to have a
great time on the dance floor.
There is no better time to start

LEARN TO DANCE WITH A

FASTWEB! Card: \$35/4 wk.
1100 Locustville, Chippewa
Lake 26 Driveway N
Burlington, Lessons also
avail in IA. Also info
Fast Web Corp: 588-0793
Internet & online classes
Learn2go.com, Come
along anyone with a laptop
but come out and learn to
do it! Engineering classes
repeat each month, but in-
ternet-based classes vary from
month to month. As with all
of our programs, everyone is
encouraged to attend, and to
succeed! **RECALL**

WEST COAST LIVING

Full Time 30 Weekly
 on West Coast Swing
 www.miamisoundswing.net
 Miami Swing IDBureau info:
 Karen Graham, 335 1800,
 karen@kara@brownsound.net
 www.miamisoundswing.net
 West Coast Swing is a free



gma.com. riprap@ema.com." It's total body high-intensity program combines Resistance, Interval, Power, Plyometrics and Endurance in ways that are fun, safe, doable and effective. With driving, motivating music, participants jam through 30 P.R.E.S. with an 11:1 demonstration and strength-to-endurance ratio for all levels. RUPREO will challenge your limits of fitness and endurance!

continued

CHILD'S PLAY: ENLIVEN
GARDENS FOR KIDS: Feb. 2
9:30-11:30. TUES. 12001 2-4
0342. LOCKWOOD GARDEN MUSEUM
Supply Burlington info
880-3500. Kids are curious
and need places to be. Dig
and discover nature from the
ground. Take a virtual tour
guided along trails and gardens.
Appreciate the real growth
days of month demands and
tips on how to plant plants to
grow and grow.

1994-1995: 1st in 130-
man crew division.

KITCHEN PROCLAMING Tune in 3:30 P.M. to 3 p.m. in 2 classes a week. Spring classes: Mar. 12 & 19; Apr. 23 & 30; summer classes: June 20, July 6 & 20; Aug. 20 & fall/winter classes: Sept. 30, Oct. 6 & 20; Nov. 13.

Cost: \$300-\$600 (includes
prescription fee, ref. a \$20
deposit). Location: Vermont
Herbals, 252 Main Street,
Mundwells, 05493. Vermont
Center for Integrative
Herbals, 624-7899. Info:
vherbals.org, vherbscan
@vermont.org

eat at home where I find affordable high quality food. I like to start out with a little bit of food and then add more as I go. I follow a vegetarian diet and prepare food for myself and my family. Enjoy a meal together during each of our visits with us and we'll be glad to help you. Taught by Lisa Marie and Susan.

WORKING WALLS May
4:00-9:00 p.m. May 18
through May 26; 2 weeks or
Apr. 8 to 5:00 preopen-
ing req. w/ a \$25 deposit.
Location: Vermont Center
for Integrative Medicine,
232 Main Street, Montpelier
Info: Vermont Center for
Integrative Medicine, 232-
7100. info@vcenter.org
vcenterart.org. E-mail:



In October, while working in Burlington, I noticed *Seven Days* everywhere. I also noticed that in every cafe or coffee shop, many people were reading it. I grabbed a copy, was most impressed and decided to advertise in *Seven Days* for my next Google Street View indoors trip to the area.

My display ad was published twice in mid-November. I received immediate responses from business owners all over northern Vermont. Advertising is only an expense when it does not yield a positive return. My advertisement in *Seven Days* was an outstanding investment that yielded a significant return: Fifteen times what I paid.

It is wonderful to see a small publication return results that exceeded three times the total of four other media outlets combined, some of which were large, syndicated organizations.

Seven Days really worked for me, and I look forward to more advertising success in 2013.

JIM MILNER
Google Certified Photographer
Street View indoors

Google

7

SEVEN DAYS ... *it works.*

CALL 866-8884 TO ADVERTISE YOUR BUSINESS.

File Under?

Four more local albums you probably haven't heard

BY SAN JOLLES

So many records, so little time. *Steven Dwyer* gets more album submissions than we know what to do with. And, given the state of record making these days, it's difficult to keep up. Still, we try to put to every local release that comes across the *music desk*, no matter how obscure. To this end, here are four albums that likely flew under the radar of your average Yonkers music fan. In some cases, they represent the outermost boundaries of local music. Others simply slipped the through cracks. But each is deserving of a listen.



Night of Arrows, *Room to Live: The Living Room Sessions*

(Self-released, CD)

On his 11th studio album, *The Night of Arrows* (2010) and *True North* (2011), Jeff Knoxville-based songwriter David Knoxville — aka Night of Arrows — delivers promising, if uneven, tunes on life, love and loss. Though not without talent, the *Room to Live* sessions had trouble finding his own voice, leading to a pop of the styles of his songwriting heroes and, perhaps making inaudible, resorting to clumsy vocal effects including sloppy double voicing and growls of reverie.

With his latest release, *Room to Live: The Living Room Sessions*, Knoxville further mines the depths of his own despair. Recorded in his living room, the six-song EP is decidedly, and intentionally, lo-fi. But that homespun quality, coupled with lean reliance on tape-to-tape analog, is quietly compelling. It's still refreshingly depressing. Here the song titles alone are enough to advise staying away from shiny objects while listening — "Broken," "Into the Dark" and "Crushed" for example. But if your misery needs company, *Night of Arrows' latest* might do the trick. soundcloud.com/night-of-arrows



Dead Relay, *3 Candy Ins the Dish*

(Self-released, CD, digital download)

Because Burlington is the hometown of a certain phenomenally phobic phobic phobiac, there's a longstanding perception that you can't mix three songs in the city without tripping over a pun band. That may have been the case once upon a time, but it's another dated notion now. Burlington really sort of happens once in a while, and the glory days of the pun band seem to have passed (long, indie-rockin' hipsters. Your time is coming).

Those who pine for a return to the Queen City's soulless roots would do well to check out *Dead Relay*, the new project helmed by Gold Town house band *Andas Lias*. The trio's debut EP, *3 Candy Ins the Dish*, presents a groovy fusion of rock, jazz, metal and funk that harkens back to the heady, highbrowed heyday of jazz rock. They're not reinventing the wheel, by any stretch, but that hardly seems the point. The EP's three tracks boast enough musical prowess and goofy personality — see "The Dance of the Gorgon" — to satisfy classic-jazz fans and maybe intrigue some newbies on boot. cdlib.org/artists/deadrelay



Red Man Summer, *Red Man Summer*

(Self-released, CD, digital download)

Red Man Summer is a collaboration of Vermont's Joe Harding and Aaron Steigman. The duo's self-titled debut, released last year, is a earnest collection of material that suggests old friends from psychedelic indie rock to New Wave to progressive jazz to Tom Waits, often with a playful, sometimes sinister undercurrent of stereotypical Native American sonic tropes — think "What Makes the Red Man Red?" from Disney's *Peter Pan*.

The album, released with virtually no fanfare as a memento on the band's website, is remarkably well produced and expertly executed. *Listening* is a dynamic workout, with a smooth, emotive rap. And Steigman frames his headmaster's often-abstract message with a shifting, multilayered soundscape that deepens on repeated listens. We want more. redmansummer.com



Victor Rudolph Gittens, "Christmas Everyday"

(Self-released, single)

In advance of his debut album, *Our New Beginnings*, Addison County's Victor Rudolph Gittens released a Christmas single, "Christmas Everyday." The Burlington native aspires to great heights in the state of pop music — the aforementioned debut, is a tribute to Michael Jackson, whom he counts as a great inspiration and career role model. But Gittens has a way to go yet.

While well intentioned — it's hard to argue with dedications of peace and love — cello-piano, R&B slow-jazz holiday tunes occupy something of a niche market. Even as Christmas songs go, Gittens' spunky taking of comfort and joy is most likely destined for the *sooty bin*.

But it's not without certain charms. And though bells, tons of sleigh bells, Christmas is a capable vocalist, and his sheer force of enthusiasm makes "Christmas Everyday" worth a listen — though certainly not every day, and probably not until December.

At the moment, Gittens has no release presence, so your guess as to where to find his single is as good as zero. Maybe hope for a Christmas miracle? ☺

SOUNDbites

BY DAN BILLES

That's Not Funny

After months of speculation and whispers that it was struggling financially, the official word came down this week that Vermont's first/semi-comedy club, Levity, is going under. Owner **MIKE RIGER** and manager **CAROL LAGALA** confirm that the tiny joint open on Center Street in Burlington will close at the end of March, ending a roughly 20-month experiment in the viability of a laugh-centric venue in the Queen City.

If you're a fan of local comedy, your reaction may be somewhat akin to my own, which was, essentially, "Ah, fuck." I got a little waxy every time one of our local venues closes — see *Pharma*, the Black Horse, Lamb Abbey, Longshot Street Café, the Black Door signs, etc. What else I say? I'm a sentimental sucker like there may be a bright side.

While Levity's impending closure is undoubtedly a bummer, it's hardly evidence that Burlington is unable or unwilling to support a thriving comedy scene. In fact, the Levity experiment may suggest just the contrary.

Lagala, a droll comedian in her own right, writes that in many respects, Levity was a success: the sign that the club's weekly open-mic nights are typically overbooked with would-be standup wannabes to cut their teeth, or hone their chops, and that the weekend shows are routinely all-out war therein lies the rub.

Levity's capacity is about 40 people. Combine that with the cost of maintaining a genre downtown location, and the math starts to look a little, well, flaky.

"The overhead costs and unchangeable low capacity are what did us in," Lagala writes.

Still, for the local comedy community having a place to call home has had significant impact.

"I think the quality of comedy in general has improved, in part because of the stage time we were able to offer," writes Riger.

Agreed. You can become a good singer-songwriter writing away for years out in your bedroom. But in standup comedy to get better, you have to practice in front of a crowd to get better. It's just one of the rules. Levity opened a door for comedians seeking local crowds during its short run and presented a legitimate outlet for experienced comedians to fine-tune their acts on a regular basis. That's important.



Open Riger & Manager Lagala

Lagala writes that she intends to continue booking comedy shows at different — that is, larger — venues around town and hopes to take advantage of a wealth of up-and-coming regional comics, many of whom are simply too costly to book in the diminutive confines of Levity. Stay tuned.

It's likely that other factions of the local comedy scene will step in to help offset the void left by Levity's closure. *Back Arts* and Vermont Comedy Club cofounder **NATHAN HARTWIG** writes that he's planning to "step up" comedy offerings at *Nautilus* and *Club Metromuse*, where he's been hosting a popular weekly comedy open mic on Wednesdays. There is also an ad hoc slate of one-night comedy nights at select small venues around the state, including the *Beck House* in Montpelier and *Two Brothers Tavern* in Middlebury. *Hartwig* adds that planning for the next *Green Mountain Comedy Festival* in late May is well underway.

As for Riger, the glass here is that he'll be all right. If you'll recall, Levity opened up an *Irish* benefit show on October 16, 2011, at which the comic and then-recent *NYC* transplant performed. In the crowd was another *NYC* escapee, **BRUNHILDE**. Palmer and Riger went on their first date a few weeks after the show. Then, in May last year, at the end of one of his sets at Levity, Riger proposed.

"We'll be married in June," he writes. "So I'm pretty happy I opened Levity."

Love Bites

(Singer alert!) Speaking of love...

As most of you know, that Thursday, February 14, is Valentine's Day. If you didn't know that, or don't care, you are most likely happily single. Congrats. If, however, you're in a relationship and still don't know V-Day is this Thursday, you might be unhappy single by, say, Friday. Sorry, dude.

Regardless of your relationship status, there are numerous ways to observe the upcoming Hallmark holiday, musically speaking.

If you're armed by a seemingly countless couples strongly celebrating their love, I suggest dropping by *Radio Area*, where **MICHAEL CORMIER** and **MARTIE SMITH** will commemorate it, collaborate for the first time in public. *Cormier* writes that the duo is planning a set of "blown apart broken-heart songs," adding that it will be "a great night for the desecrated" Smith concurs, writing us to caution that they are a "Maybe not a Valentine's Day show for people in love." Duty noted.

On the other hand, if you're one of those disconcerted happy couples, *Montpelier* is inviting a pair, **LEVIN FRANK**, who is leading a Valentine's Day show to his alter ego, **RED LUTHER**, at the Whiskey Bar in Maple Corner. *Frank* writes that audience members

HIGHER GROUND

www.hi.groundmusic.com

Th

JOSH RITTER & THE ROYAL CITY BAND

FEBRUARY

Th

ZOOGMA
ROCKFORD CT

Th

JOSH RITTER & THE ROYAL CITY BAND
THE DUNWELLS

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AESOP ROCK
FEAT. ROB SONIC + DJ BIZ WIZ
CLINTON NJ

Th

THE WERKS
MADE IN BRITAIN

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WINTER IS A DRAG BALL

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JOE PUG
LAKE CHARLES AR

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GTA
CLINTON CT

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SPIRIT FAMILY REUNION

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WHITEHORSE
LANCASTER PA

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ADDITION GROOVE PROJECT
PORTER

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SHAWN MULLINS
CHUCK CONNOR

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MURS
FOR, FASHION, FUNK, CLOUT, MATCH, CHALLENGE CONGRATS

UPCOMING

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JUST ANNOUNCED

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TICKETS

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1000 Hillside Ave. | 500 Washington
Glenview, Vermont, USA 05045

Northern Lights

MENTION THIS AD
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Burlington area

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music

CLUB DATES

See Not Available 2 See Not Available



SEE IT AT RALLY WILDER (P. 10)

Globetrotter

After a long yet his start co-fronting the Burlington-based folk duo Ann & Celia, Kater that band's breakup a few years ago, he's traveled the globe, teaching in the Middle East and absorbing myriad worldly musical influences. All of which informs his new project Billy Wylder, which fuses disparate styles, from worldbeat to art rock, with his American roots. Touring in support of "Vaccines," the first single from the band's forthcoming debut, **BILLY WYLDER** plays Spiral Kitchen in Burlington this Sunday, February 10, with support from **JOSH PARRON AND THE HOT DAMNED**.

WED. 13

Burlington area

FOURKING'S PUB Promotional Seder, 10-11:30 p.m. Free
FRANKY D'S Crossover, 10:30 p.m., free

BALENDRE Acoustic with only 10-11:30 p.m. Free
THE WILDER Acoustic with 10-11:30 p.m. Free

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WHISKY BAR Openings, 8:30 p.m., free

Champlain valley

OPENINGS Acoustic with 8:30 p.m. Free
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SOUNDbites

CONTINUED FROM PAGE 33

are encouraged to step to the steps and accompany their sweethearts—or perhaps future sweethearts—wink, wink—with him backing as guitar. The scheduler is the better.

And finally, if you're in between relationships but not emotionally invested yet by that fact, I'd suggest finding your way to Charlie O's in Maipetes, where a steady crew of Capital City transients will gather to share their favorite love songs. slated to appear are **OUR DUBS**, **JAY EVIL**, **BEH**, **BOY** and **SHIRL HARMER**, and **SCOTT BAKER** lists his one-time **FIRST CROWN** band mate, **ROBBY JOY PRINCE** (LAME), will lend her vocal chops to several of those sets, so I wouldn't be surprised if she and Baker reprise a few VC favorites. Also, there will be cigarettes.

BiteTorrent

Straying to Montpelier, the **Blaney Pwache** has scored some change of a crop by hooking Ganesha-consumed cellist **MAHAR** **DALESTON**, aka **MAHARDALE**, in Montpelier, February 18. Eggleston was a founding member of his bluegrass favorites **GOOSEBERRY**, and is renowned for his progressive approach to the cello as well as an abnormally energetic live shows. He also has a tendency to write songs to death, a language he invented the there's that...

If **Amnesia** is more your speed than **Rebels**, you could do worse than to spend a couple of hours with **MAHAR** **SPENCER** and **JIMMY FISK**, who host a workshop at the Unitarian Church in Maipetes this Saturday, February 16, to benefit the Sunset School of



Joshua Eggleston

traditional music and culture. Spencer and Tyson are two of the biggest musical names to ever call Vermont home. Following their stints with **RTM** bands **POWERS** and the **WARRIORS**, respectively, they went on to form the seminal alt/country band **MAJOR ORANGE**. In the years since, Tyson has continued to rank among the most highly regarded mandolin players in the country, while Spencer has carved out a nice career playing guitar alongside **JAY BARNES** in **OUR HOLE**.

Local punk band **ROUGH FRANCH** are set to release their highly anticipated new album this weekend. The sons of **ORANGE** will drop by Charlie O's in Montpelier this Friday, February 18, before their official release party at the Ardenkit studio in Burlington on Saturday, February 19. I haven't heard the album

yet, even though RF front man **BOBBI** **KAMMER** works in a designer at Seven Days and probably laid out this very page. (Hi, Bobbi!)

Finally, speaking of new records—and **Monstrosity**—I've told blues rock duo **LAKE SUPERIOR** are hard at work on their full-length debut. You can ask them all about it when they play alongside **AMBER PARKER**, **CLOVE**, **BADE**, and **ALACHON** at Postville Pub this Friday, February 15. ☺

SHOP LOCAL



Nectar's LIVE AT NECTARS.COM

<p>WHAT A JOKE! COMEDY OPEN MIC NO COVER • 11:30pm</p> <p>BREAKFAST OF SUPERSTARS NO COVER • 11:30pm</p> <p>SWAMP CABBAGE WITH MIC SUPERSTARS & THE L.V.</p> <p>THE EDD WITH RICH STEINER</p> <p>GRIPPO FUNK BAND</p> <p>"NO BIDDITY" 90's NIGHT NO COVER • 11:30pm</p> <p>SPARKPLUG NO COVER • 11:30pm</p> <p>RETROPHONE NO COVER • 11:30pm</p> <p>MI YARD REGGAE NIGHT NO COVER • 11:30pm</p> <p>DYING METAL NO COVER • 11:30pm</p> <p>MIHALL NO COVER • 11:30pm</p> <p>DEAD SET NO COVER • 11:30pm</p>	<p>WED FEB 13</p> <p>THU FEB 14</p> <p>FRI FEB 15</p> <p>SAT FEB 16</p> <p>SUN FEB 17</p> <p>MON FEB 18</p> <p>TUE FEB 19</p>
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188 MAIN ST. BURLINGTON, VT 802 658 4771 TICKETFLY.COM



LINE SUPERSTARS



This Week on "Tour Date with DJ Liu"

The third season of Seven Days' weekly podcast "Tour Date with DJ Liu" continues this Wednesday, February 17, when DJ Liu sits down with the **SHINOBU** **CIRCLE**. You should tune in for the variety of emotions—the startle, it's a great episode—but this time you can actually win tickets to see the **Shino** **Circles** show at the Flynn Mainstage on February 22. To find out how check out 74 blogs.com/tour_date

It's time to buy a house!

We can help you put the pieces together.



MEET THE EXPERTS:



ANDREW D. MIKELL, ESQ.
STATE MANAGER



MICHELLE GRAY
REALTOR



THE MORTGAGE TEAM FROM:



ANNIE MCGURN
JASON PIGEON



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Home **FREE** Buying Seminar

hosted by **SEVEN DAYS**

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Thursday, March 7, 6-8 p.m.
ECHO LAKE AQUARIUM & SCIENCE CENTER
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5:30 Check-In
LIGHT DINNER PROVIDED
.....

RSVP by:
NOON, THURSDAY, MARCH 7
AT SEVENDAYSVT.COM OR 855-1020 X 36



WED 20/11 U.S. GIRLS (MORE)

All By Myself

U.S. GIRLS is the founder of lo-fi electro-pop wonderland and solo artist Meghan Kelly. On her latest record, *OSHA*, Kelly both revels and wallows in the blurring yet detached isolation of working alone — an idea fleshed out in the album's moody contemporaries, "Work From Home." U.S. Girls plays the Monday House in Windsor on Wednesday, February 20 with **SLIM THIN**.

OLIVER PEOPLES
25th Anniversary

The
Optical
Center

887 Church Street Burlington • 804-734-7344
Phone: 804-734-7344 • E-mail: info@opticalcenter.com
www.opticalcenter.com



TUE 17-17:00

Club and tips to pass the New Year's Eve (New Year's Eve)

WEDNESDAY 9 p.m. Free
Semi-Open 9 p.m. Free

ON TAP BAR & GRILL (Jazz with a twist) 9 p.m. Free

BARBIE BEAN (Barbie's Best) 9 p.m. Free
10 p.m. Free
11 p.m. Free
12 p.m. Free
13 p.m. Free
14 p.m. Free
15 p.m. Free
16 p.m. Free
17 p.m. Free
18 p.m. Free
19 p.m. Free
20 p.m. Free
21 p.m. Free
22 p.m. Free
23 p.m. Free
24 p.m. Free

BEAT THE BEAT (Jazz and Soul) 9 p.m. Free

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TUE.19

Burlington Street

CLUB HETEROCORE (Jazz) 9 p.m. Free

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CLUB HETEROCORE (Jazz) 9 p.m. Free

MON.18

Burlington Area

CLUB HETEROCORE (Jazz) 9 p.m. Free

CLUB HETEROCORE (Jazz) 9 p.m. Free

CLUB HETEROCORE (Jazz) 9 p.m. Free

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CLUB HETEROCORE (Jazz) 9 p.m. Free

WED.20

Burlington Area

CLUB HETEROCORE (Jazz) 9 p.m. Free

CLUB HETEROCORE (Jazz) 9 p.m. Free

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CLUB HETEROCORE (Jazz) 9 p.m. Free

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WED.20 IN P.D.

Winter Bike Sale

Saturday, February 16

Remaining 2011 Bikes
50% off

2012 Bikes
30% off

Select 2013 Bikes
On Sale

One Day Only!

*Add local tax to total. Shipping only.

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WY3.30 & P30

HIGHWAY HIGHWAY
LOUNGE Jam/Pop (81) (9pm-11pm)
 (largest singalong) 7:30 p.m.,
 10:30 p.m.

JIVE PUB Karaoke with Mike and
 DJ's p.m. Free

LOUNGE & CAFE Hair
 Metal and Rock (91) (9pm-11pm)
 10:30 p.m. Free

MANHATTAN PIZZA & PUB
 Open Mic with Andy Lopez, 10
 p.m. Free

MIDNIGHT HOUSE AM & POP
 Playlist: US (91) (9pm-11pm)
 10:30 p.m. Free

NEKTON 5:30 p.m. (91) (9pm-11pm)
 Open Mic (standby) 7pm
 Free: Jive Darts & Carols Room
 (largest singalong) 7pm
 Free (10-11)

ON TOP BAR & GRILL Chef
 Karaoke (90) 7pm, Free

RADHEDEAN Punk Rock (largest
 singalong) 7pm, 10:30 p.m.
 10:30 p.m. Free: Karaoke
 (10-11) 7pm, Free

RED SQUARE Mainline Rhythmic
 Pop (10-11) (9pm-11pm)
 10:30 p.m. Free: Karaoke
 (10-11) 7pm, Free

SKINNY PANDA Jack Pando
 and Sara Lurie (91) 7pm,
 10-11pm, Free

central

BARBON Acoustic Blues Jam
 with Michael Superski 8 p.m.
 Free

CHAMBERS

Chickadee 8 p.m., Free

THE PAREN Open Mic with John
 Latham 8 p.m. Free

PURPLE HIGH PUB (91) Open Mic
 & Main Bar Karaoke (largest
 singalong) 7 p.m. Free

SHOOTER & BAR Open Mic 8:30
 p.m., Free

champaign valley

EL HAY Blues Jam 8 p.m. Free

GOY LUNTS Karaoke with DJ
 8:30-10:30 p.m., 8 p.m. Free

ON THE HARBOR Music
 Jam (largest singalong) 8
 p.m. Standby

THE BROTHERS TVERN Three
 Night, 7pm, Free

northern

BAR 1000 Jam/Blues
 (largest singalong) 7:30 p.m.,
 10:30 p.m.

THE HUB PIZZERIA & PUB Rock
 Karaoke (largest singalong) 7
 p.m., Free

ROCKY PLACE Jason Webster
 (standby) 8 p.m. Free

PANORAMA Open Mic, 8 p.m.,
 Free

regional

WINDMILL Open Mic, 8 p.m.,
 Free



WED 10 P.M. JON PUCK (SINGER-SONGWRITER)

Keep It Like a Secret We've been in love with Jon Puck since the release of his debut EP, *Notes of Heart*, in 2008. And now it seems the secret is out: Media outlets from the *Washington Post* to NPR have picked up on and exposed the many-splendored virtues of the Austin-based songwriter's latest record, *The Great Disguise*. Fortunately, there's more than enough Jon Puck to go around — enough we'll always have "I Do My Father's Drums," won't we, Jon? Touring behind that new album, Puck plays the Higher Ground Showcase Lounge on Wednesday, February 20 (songwriter **THE BROTHERS TVERN** opens).

Win tickets to see the Indigo Girls!



Friday, February 22 at the Flynn Center for the Performing Arts

Listen to the Tour Date podcast for the answer to this question:
What is Emily Saliers' favorite song to play live?

To enter the drawing, visit the Tour Date blog and tell us the correct answer
 by noon on Monday, February 18: sevendaysvt.com/tourdate

Season three
 fueled by:



SPEED OF SOUND COFFEE



HEAR MORE AT
SEVENDAYSVT.COM
 as featured on iTunes

Drawn Together

"hey, They can Really Draw a Line!" at oRca Media

Vermonters seem to show artwork in just about every nook and cranny — even in the hallway and offices of a public access TV station. "Hey, They Can Really Draw a Line!" is the title of an exhibit currently at ORCA Media in Montpelier City Center. ORCA is a nonprofit television production facility that provides public, educational and governmental programming to the residents of central Vermont. And now, it's also a gallery space for selections from the Wadsworth — that is, the extensive art collection of three resident Mark Wadsworth.

**EACH OF THE 18 WORKS
DISPLAYS A STEADY HAND
WITH THE DRAWN LINE,
AND SOME EXPERIMENT
WITH OPTICAL ILLUSIONS.**

The exhibit's title hints at its focus. Each of the 18 works displays a steady hand with the drawn line, and some experiment with optical illusions. Lines seem to expand and contract in biomorphic and other intricate ways. Line strokes can also have rhythm and weight, as exemplified in the two works here by Ernst Benkert. In 1960, Benkert founded the American Group in Cleveland with Frank Jewett and Ed Macbeth. The artists rejected abstract expressionism and created grid-based works that investigated the psychology of optical perception. Benkert and Jewett both later taught at the University of Vermont; the Fitching Museum organized a retrospective of the American Group in 1971. Wadsworth met Benkert (who died in 2000) in Vermont and acquired the two pieces in this show.

Benkert's "Lubrecht" from 1947, is a 30-by-22 inch pen and ink drawing on paper named for a devastating World War II battle in Germany. In this diagram, differently crosshatched blocks represent opposing sides crowded in combat. The other Benkert drawing, "Elephant's Head," from 1985, is also pen



"Lubrecht" by Ernst Benkert

and ink on paper. Here, two large squares are placed vertically on top of each other, each square drawn with fine lines that lace together and overlap. The piece is natural and complex; the bottom square is denser and darker than the top one. Benkert was a master at mixing order and chaos with a simple, straight line by changing its character, weight and density within a grid.

Greg Major has a similarly compelling, three-section work here called "United Office Drawings." The three large squares, drawn with graphite on paper, could be illustrations of other places. The fine, wiggly lines of the background contrast sharply with dark postcards, or staples, as seen on flesh or the moon.



"United Office Drawings" by Greg Major

"Isley Nuv" by Vermont artist Miriam Achola, is a 2001 watercolor-and-graphite drawing on paper. In it, a pair of old-fashioned women's gloves are posed

in motion, ready to catch four pieces of cracked robin's-egg shells. The mouse gloves, tan-pink shells and pale lines against the stark white background make for a graceful, almost ethereal image.

Visual artist Daniel Zeller works from his studio in the 20350 area of Southbury; his art can be found in the collections of the Museum of Modern Art, the Whitney Museum of American Art and others. Wadsworth includes two of Zeller's works in this show. "Microscope 1" is a delicate, graphite-on-paper line drawing.

Composed of three discs connected by a central pole, and topped on its side, this strange contraption seems to be in motion, like a futuristic spinning top. "Discs on 18," pen and ink on yellow, is a series of finely etched lines resembling threads of wool and shades of gray.

Finely drawn lines can make negative space come alive. Crossing and recrossing lines give themselves movement and trick the eye. German Bauhaus's three pieces from her series "Mapping Series" might be diagrams of string theory; the composition of wavy-like shapes seems to twist and morph into other dimensions.

Jeff Labovowicz's pen and ink on paper, "Griffith," is a cartoonish drawing showing a big-tailed chisel holding (with closed arms) a big-nosed, cartoonish-looking man, who himself grips a pen and an ink bottle. His scribbles below are neatly delineated by Wite-Out.

Wadsworth's collection of contemporary visual art is possibly the largest in northern New England. It comprises 10,000 art objects, 35,000 books referencing art and an ever-growing archive of ephemera documenting the Vermont art scene from the 1800s to the present. The collector says he has wanted to hang a show like "hey, They Can Really Draw a Line!" for a long time. "I am intrigued by the line," Wadsworth explains. "Its material mark can become an exquisite demonstration of wit."

Certainly, the line — the basic element of all design — has unlimited possibilities. This unique exhibit explores a number of them.

DIAN PARKER

hey, They can Really Draw a Line! is on view on Wednesdays at oRca Media at 175 Center Street, Montpelier. The show runs 30 minutes on.



'Peru: Kingdoms of the Sun and the Moon — Identities and Conquest in the Ancient, Colonial and Modern Eras'

In addition to having one of the longest titles ever, the current featured exhibit at the Montreal Museum of Fine Arts represents three millennia of history. The extensive collection includes 160 pieces never seen outside of Peru before. With more 370 paintings, sculptures, gold and silver objects, pottery, textiles and more — borrowed from public and private collections around the globe and incorporating recent archaeological discoveries in Peru — plan on allowing yourself a coffee break in order to take it all in. Through June 16. Featured: the Fireman "Mama Lima"

artSOUTHwest 4 p.25

INTERVIEWED Inevitable first look by Marlene Chase, Pamela Duhon, Susan Haddock, Christine From, Peter Gifford, Ben Hovav, David K. Rosenblum and one, 2002-2003. Through March 8 at Festival Gallery in an intimate info. 405-6882

JARROLD/STANLEY American modernism and modernism's "is" in modernism by the artist's estate. Through March 22 at Fairbridge gallery. Info. 905-564-5644

JONES/SHILL "Art is not a thing, it is a way of life." Through February 25 at Montreal Museum of Fine Arts. Info. 371-4235

LABOUR OF LOVE An exhibit featuring photos of and around 100 artists in 10 countries who use photography as their main, or one, expression of art and photography as a means to their end. Created by various artists for women in collaboration with the Montreal Museum of Fine Arts. Through February 28 at Montreal Museum of Fine Arts. Info. 371-4235

LIBERTY & JENSEN In a way, portraits of a field and of a woman. Through May 10 at The Great Hall in the Grand Hall. Info. 371-4235

LINDA ROSEN "New York, New York" — a changing "digital photography by the artist's estate." Through February 25-44 continuing a series of artists' works in Montreal. Info. 371-4235

LITTLER "Memories of an American woman" — a series of 100 photographs by the artist's estate. Through May 10 at Fairbridge gallery. Info. 905-564-5644

LOIS RILEY "Memories of an American woman" — a series of 100 photographs by the artist's estate. Through May 10 at Fairbridge gallery. Info. 905-564-5644

MARY JO KING/STANLEY "Art is not a thing, it is a way of life." Through February 25 at Montreal Museum of Fine Arts. Info. 371-4235

PATRICK LEARY "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

SABAN REYNOLDS "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

SURVIVAL SONG "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

SUSAN BELL BILEY "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

THINKING OUT OF THE BOX "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

UNION AND LITERARY ACCOMPLISHMENTS "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

THEY ARE THE WOMEN OF THE WORLD "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

CHAMPION GALLERY "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

REBECCA KONG "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

SHARON LEE/STANLEY "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

NEEDS FOR A WALL "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

INTERSECTION: PASSING & CREATIVITY "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

JAMES A. BROWN "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

LEMONS CHALLENGE "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

LINDA ROSEN "The art of a woman's life" — a collection of photographs by the artist's estate. Info. 905-564-5644

**LINEAR THINKING: SOL LEWITT MODERN
POSTMODERN AND CONTEMPORARY ART
FROM THE COLLECTION** A 1,000-piece set

curated by curator **SARAH THORNTON**
**EDWARD RUTENFRITZ'S VERMONT SQUARE
PHOTOGRAPHS IN CONTEXT** Series photographs
collected within the context of the geological and
environmental of the area, including the Indian
sagebrush communities in the granite quarries
into trees (through April 22) Through May 2 at
Middlebury College Museum of Art, Info: 802-248-3468

RAVINE BASIN "Myriad responses"
and a go through that explore emotional damage
subliminal and a disruption Through February
26 at Green Room Gallery in Middlebury, Info:
802-248-3544

STUDENT ART SHOW An annual exhibit of artwork
by its artists and more from local and regional schools
Through February 25 at Green Room in Middlebury, Info:
802-248-3544

NORTHERN

ANNA ORRILL & DAN SOTTORSEN "Figures in
action" Series "Table top strings of human and
animal silhouettes in various poses of interaction
period with the figures paintings, that offer
multiple points of view on a single scene" Through
February 28 at Green Room Gallery in Middlebury,
Info: 802-248-3544

BARBARA KERR "The center for contemporary
studio" Series "Three paintings and
prints by the artist/curator who studies the
change in artistic landscapes as a result of climate
change, pollution and human land use" (see Forster
Basin, "Human Landscapes") paintings by the artist,
and, Through March 15 at Green Room in Middlebury,
Info: 802-248-3544

CHRISTOPHER J. ANDERSON "A collection of drawings
inspired by the landscape of the area"

the Middlebury State University Museum professor
Through March 12 at The Studio M in Middlebury,
Info: 802-248-3544

INVENTATIONS IN COLOR "Quilted works by
June Ruggie and friends" Through April 30 at
Green Room in Middlebury, Info: 802-248-3544

ELIZABETH HOLLAND "A series" paintings by the
artist/curator Through February 25 at Green Room
in Middlebury, Info: 802-248-3544

FEBRUARY SHOW "A series of paintings by
June Ruggie and friends" Through April 30 at
Green Room in Middlebury, Info: 802-248-3544

JOSEPH GALLAGHER "A series" "A series of
drawings and prints by the artist/curator" Through
February 25 at Green Room in Middlebury, Info:
802-248-3544

KATHY BLACK "A series" "A series of paintings
by the artist/curator" Through February 25 at
Green Room in Middlebury, Info: 802-248-3544

LINDA WILSON "A series" "A series of paintings
by the artist/curator" Through February 25 at
Green Room in Middlebury, Info: 802-248-3544

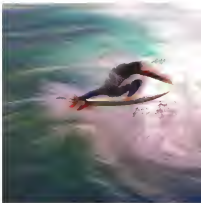
LISA WILSON "A series" "A series of paintings
by the artist/curator" Through February 25 at
Green Room in Middlebury, Info: 802-248-3544

HAROLD EASTMAN & CARY EASTMAN "A series
of paintings by the artist/curator" Through
February 25 at Green Room in Middlebury, Info:
802-248-3544

See the first show, p. 10



Eliza Stamps What does hair's look of curls have in store for you? Stop
by the Edgewater Gallery in Middlebury on Friday, February 15, to find out. Featured
artist Eliza Stamps will present her performance-art piece, "The Circle Project." Using
a set of custom hand-drawn first curls, the Brooklyn-based artist invites visitors to
explore "how the artist prescribes meaning, how the viewer accepts that meaning,
and what happens when people suspend their better judgment and believe in a bit of
magic." In Stamps' visual-art exhibit, "These Paths We Walk Together," her beautifully
intricate line drawings represent the "footprints, emotional pathways and geological
strata" of the Green and White mountains. The show opens with a reception this
Friday, February 15, 5-7 p.m., and runs through the month. Featured, "These Paths We
Walk Together (Caret's Hair)," ink on paper



'Color Story'

This month at the Darkroom Gallery in Kean Junction, in a group show that traverses theme, subject and genre, photographers explore the dynamic realm of color. Selected artists from around the world present their perspectives and approaches towards this challenging expression. From the pounding waves of Huntington Beach to the streets of St. Petersburg, "Color Story" takes viewers on a vibrant visual adventure. On view through March 3. Featured "Shark Warrior" by Charlie Hoot of Huntington Beach, Calif.

onThursdays 4:00-7:00

MARK ANN DUFFY BOON "Stark, Russian and vintage" water color paintings by the sea most art. ch. February 11 through April 12 at first art studio. Personal / design / art / Fairfield. Info: 407-2048

MICHAEL LEE DAVIS "gas heads and tone" black and white photography of historic granite assembly stations and environments. Through February 26 at the in a Restaurant & Bar. in. Fairfield. Info: 402-1053

POLLY NEWCOMB "old implements & landscape" sculptural wall hangings made from salvaged industrial gas tanks. Through February 26 at the in. Fairfield. Info: 253-7677

DAVID DIA "Analogous" "The day when" "single heart" paintings by the Ocean. in a room. Through February 26 at the in a room. in a room. Info: 253-7606

REVEREND MARTIN LUTHER KING JR. "COLORATION: REMEMBRANCE AND EMPOWERMENT" wall to wall posters in a room. Through February 11 at a room in a room. Info: 406-2588

SAMIRA ERGROW "watercolor and pencil by the sea" most art. ch. Through March 12 at a room in a room. Info: 253-7600

"SOURCE: BUILD-UP YEMOCHI FURNITURE MAKING" An introduction to furniture by sea most art. ch. Through March 12 at a room in a room. Info: 253-7600

2014/02/28

JACQUETTE FURNIER "Bridal's best" featured artwork by the in a room. Info: 253-7600

RAISING THE BAYBAYE "paintings of sea and landscape and animals. Through February 26 at the gallery of sea in a room. Info: 253-7600

CALL TO ARTISTS

STORYBY WEATHER The sun's a little better, it's raining an ash bit of artwork in my museum and some fish having American measles, and little-by-chance. Artists and designers get to submit up to 10 pieces of art/illustration from collections, will be announced through email. Deadline: Friday February 20th. Link on my website is at: www.petersonmag.com

RESOURCE CRAFT COMPENSMENT is one you own more than to display and call your own it is limited until you're not composed of at least 40 percent owned materials. IEMO is responsible for its info. available resources at www.iemo.com

TRICK OF THE EYE—EIGHTY asking its followers, a spinal disease compared by severity of prognosis to those that kill, to its sporadically nagged member. But expect the question "How did they do that?" *Deadline: April 2*. <http://www.fox.com/news/040302a1>

HIGH-LEVEL ARTISTS
 Comprehensive MFA in Fine Arts
 Students at SO already have a high level of skill and are already working in a variety of media to display on a permanent basis. Students are employed for 30 days and are given a single artist's reception on the job. For more information contact us at 800-842-4206 or www.southern.edu

SEEKING VOCA INSPIRED ART The Burlington Voca conference is seeking voca inspired artwork to hang at the conference on May 4 and 5 at the UVM Davis Center. Deadline April 22. please contact barb@uvm.edu for more info.

LOCAL MARKET OF NEW YORK

in staff field (farmers' markets), teaching local agricultural officers and especially food processors for the 2013 season. Information: staff@stafffarmersmarket.com. Applications due first March 1

CHAMBER ANNUAL AREA ARTISTS
\$4000 a range washington and
m. m. h. in a study as in the art area led
to follow the sample of their work
Drop off April 7 each morning April 11
Info: chamberarts.org

THE WORLD AROUND US
 phering again. It and under sea invited
 in colour photos in a constant, first

normal, and third place cash prizes will be awarded to event participants (single animals and nature observations). May 10, 2011, 10:00 a.m. - 2:00 p.m.

IGN: CALL FOR ENTRY The world's original breathers of the 1980s are now

CREATIVE COMPETITION 2004
presented by the First Gallery, 50 Irving
Place, New York, NY 10003

all (compounds) entry (entry) (just
one page - one entry - one subject)
First Friday all new p month 8 30 p m
with live your friends to party with friends
everyday at 8 30 p m 1 location
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suburban to the city and back

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2013 BEST OF THE UPPER VALLEY HIGH SCHOOL EXHIBITION will be open until 4:00 p.m. at the **ARTS CENTER AT STOKESDALE HIGH SCHOOL, 600 LAMAR BLVD., SUITE 100, STOKESDALE, N.C. 27080**. A series of related posters and essays called "The Art of the Essay" by Ferguson, East, and others will be on display. The exhibition is a joint effort of the Stokesdale High School and the Stokesdale Community Center. For more information, call 704-326-1111 or visit www.stokesdalehigh.org.

ART LAB EXHIBITION is only by invitation with a special events subcommittee. Exhibits are at Art Gallery and Art Center. Through May 20 at the center (1100 Massachusetts Avenue) in the Art Room 448-1012.

BLACK & WHITE JURIED ART SHOW A showcase of regional artists. Through February 21st at the grand center for the Arts, c. R Info: 508-529-2522

DESIGN CULTURE A survey of Australian's and European post-war architectural forms from 1970 to the present drawn from one of the world's great collections of architectural photography. Through March 31st at the Museum of Contemporary Art, Chicago. \$15.00. 312-467-2000.

JEAN ARPUE (1906), on rings, stained glass sculpture and preliminary drawings for large stained glass windows installed in a temple, Japan and the U.S. Through March 26 at Burke Gallery, Pittsburgh's Yale Art Museum in York (412) 344-3436.

PEARL KINGDOMS OF THE TWIN AND THE MOON = IDENTITIES AND CONQUEST IN THE AUSTROCOLONIAL AND HIGHER-REPUBLIC = a collection of pre-colonial literature and manuscripts, many of which have now been lost outside Peru. Through June 30 at Identidad Museum of Fine Arts. Due July 130 300 2000.

WINTER WATERCOLOR SHOW marking the season's watercolor society. Through March 2 at Barnstable's Holbrook Museum, similar to February 24. 20

[illegible]

THE UNIVERSITY OF CHICAGO

QUALITY MANAGEMENT SYSTEM

11



Museo del Museo de Arte Peruano represents the millennium effluxory. The extensive collection includes 100 pieces never seen outside of Peru before. With some 170 paintings, sculptures, gold and silver objects, pottery, textiles and more — borrowed from public and private collections around the globe and incorporating recent archaeological discoveries in Peru — plan on allowing yourself a coffee break in order to take it all in. Through June 30. Pictured: the Peruvian Moon Loom.

LINEA NOVAH "Ever Moving... Ever Changing"
digital photography by the Montpelier work it.
Through February 25 at Contemporary Street &
Wilson Studio in Montpelier. Info: 225-3875.

SAUVYRAL SOUP College paintings and in-
formation weekly. Barabehn in town. Townsman
Mullins Wiley and Leah Tracy and White River
Junction on the line. Friday, 19th April 5 at
Main Street Museum in White River Junction. Info:
200-2758.

EDUCATION *Phaedra* presents a series of critical text studies in Macbeth, Measure for Measure, A Midsummer Night's Dream, and The Merchant of Venice. Study each text in depth with the help of the expert commentary and the range of activities and questions.

LEIF F. HALLINQWIST. "Furcled" photographs perfect in pace and with last dimensions consonant with harmony living before the present long enough March 30 at Vermont Folklife Center in Middlebury. Info: 802-253-1212.

LINEAR THINKING: SOL LEWITT: HIDDEN PHOTOGRAPHY AND CONTEMPORARY ART FROM THE COLLECTION A limited edition of 100 prints by American artist Sol LeWitt, titled "Hidden Photography and Contemporary Art from the Collection," is on display at the University of Vermont's Fine Arts Center. The exhibition features a series of 100 black and white photographs, each depicting a different scene from the artist's collection. The photographs are arranged in a grid, with each image accompanied by a small card that reads "Hidden Photography and Contemporary Art from the Collection." The exhibition is open from 10 a.m. to 5 p.m. on Wednesdays and Fridays. Admission is free. For more information, call 802.247.2222.

STUDENT ART SHOW An annual exhibit of artwork by artists and designers from across the state. Through February 24 at Boulder Artistic Guild, 1415 24th Street. 802.247.2222.

NORTHERN

ANNA ORSINI & DAN SOFTENBERG "Spices at Home" is a series of 100 black and white photographs of humans and animals interacting in a domestic setting. The exhibition is on display at the University of Vermont's Fine Arts Center. The photographs are arranged in a grid, with each image accompanied by a small card that reads "Spices at Home." The exhibition is open from 10 a.m. to 5 p.m. on Wednesdays and Fridays. Admission is free. For more information, call 802.247.2222.

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NORTHERN SHOWS 14-17/18

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Eliza Stamps

What does hair look like if it were in there for you? Stop by the Edgecombe Gallery in Middlebury on Friday, February 15, to find out. Featured artist Eliza Stamps will present her performance-art piece, "The Circle Project." Using a set of custom handcrafted metal circles, the Brooklyn-based artist invites visitors to explore "how the circle prescribes meaning, how the viewer arrives that meaning, and what happens when people suspend their better judgment and believe in a lot of things." In Stamps' visual-art exhibit, "These Paths We Walk Together," her beautifully intricate line drawings represent the "footprints, emotional pathways and geological strata" of the Greek and White mountains. The show opens with a reception this Friday, February 15, 5-7 p.m., and runs through the end of the month. Pictured: "These Paths We Walk Together" (Greece's Hymn) ink on paper.



TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES DIPLOMA PROGRAM

Spend four weeks this July learning to teach English as a worldwide language
www.smcvt.edu/graduate/tesol



Contact: tesol@smcvt.edu
 or 802.654.2684

FREE SEMINARS

DEPOT HOME & GARDEN
The Little Secret With More

BIRD FEEDING SEMINAR: Feb 20th at 6:30pm

How to attract the kinds of birds you want and discourage the others you don't want! Light refreshments and door prizes

SEED STARTING SEMINAR: Feb 28th at 6pm

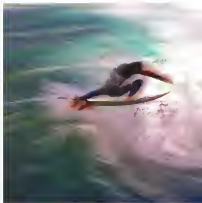
Get this year's garden started the right way! Master Gardener Doug Stradley will demonstrate how to start seeds indoors

35 Park Street, Essex Jct. 802-878-8596

Open: Mon-Sat 9-5:30 See 16-5 on www.DepotHomeAndGarden.com

SPACE IS LIMITED!
 Call to register

art



'Color Story'

This month at the Darkroom Gallery in River Junction, in a group show that traverses theme, subject and genre, photographers explore the dynamic realm of color. Selected artists from around the world present their perspectives and approaches toward this challenging expression. From the pounding waves of Hatteras Beach to the streets of St. Petersburg, 'Color Story' takes viewers on a vibrant visual adventure. On view through March 3. Featured 'Surfer Warrior' by Charlie Hunt of Hatteras Beach, Calif.

NORTHERN SHOWS WITH

PAINT AND DUFFY DORN "Islands, Rooms and Visions" with color paintings by the artist on art. Through February 21 through April 17 at Art Center Northern Vermont at University of Vermont. Info: 802.249.1000

PROCESSION DANCE "Portraits in Motion" with color photographs of people in motion, ceremony, dance and movement. Through February 28 at Center for the Arts at St. Albans. Info: 802.249.1000

PULLY PHOTOGRAPHY "Old Imprints and Fresh Clay" sculpture with hanging made from salvaged material parts. Through February 28 at Stowe. Info: 802.249.1000

REVEREND MARTIN LUTHER KING JR. CELEBRATION: REMEMBRANCE AND EMPOWERMENT with the Rev. Stephen James paired with visual artists from the north's largest. Through February 21 at Stephen James Gallery and Big Chapel in St. Albans. Info: 802.249.1000

SANDRA ERICSON "Materials and gestures by the artist" art. Through March 19 at Gallery Northern Vermont. Info: 802.249.1000

'SOURCE: BUILDING VERNONIAN FURNITURE HABITAT' An exhibition of new furniture by the artist in partnership with a local on the source of all the elements in their collection to make the local place. **KAREN O'BRIEN** "Colorful large scale abstract paintings that make urban spaces architecturally and the organic." Through February 24. Through April 14 at River Junction Art Center in Stowe. Info: 802.249.1000

northern

JEANETTE FOLGER "Artist's first exhibition" with the artist's paintings and art. Through March 31 at River Junction Center in Stowe. Info: 802.249.1000

RAISING THE BUDGETARY "Drawings of wood landscapes and animals." Through February 28 at the Gallery at Stephen James Gallery and Big Chapel in St. Albans. Info: 802.249.1000

CALL TO ARTISTS

STORMY WEATHER The C.F.A.C.E. is taking its business to an exhibit of interest in its mail-out and size featuring various weather and weather items. Adults are encouraged to submit up to 18 pieces of work in the one form sections will be announced through email. Deadline: Friday February 25. Info on every detail at: farm.potomac.org/news/newsarchive.asp

RESUME CRAFT COMMITMENT - we give drafters, drafters-to-be, display and sell your art of a kind we and staff work composed of at least 40 percent revised work plus 10-15% saving credit rate. <http://www.resume.com> or call

TRICK OF THE TALENTED MIND Looking for submissions? Get real dreams conjured by a variety of filmmakers. Film studio groups to spontaneously captured works that inspire the question "How did they do that?" (Deadline: Aug. 3) Justin Benjamin/Warner Bros. Here's the submission info: info@warnerbros.com or warnerbros.com

FRANKLIN, L. & J. L. BARTON.

Stapledon&Sons MEH, 3494111, is seeking, wall art and possibly other types of work to display in a management building. Work will be displayed for 30 days, and we can arrange artist reception with refreshments. Please contact Sam or Haley 802 8208, sam.haley@psnny.com

MEETING: YOGA-INSPIRED ART The Bar Daylen Yoga Conference is seeking yoga inspired artwork to hang at its conference on May 4 and 5 in the Lyle Davis Center. Deadline: April 29. Please send all artwork to: art@bardaylenyoga.com or to the event.

LOCAL GOVERNMENT SERVICES REPORT

WESTFIELD SUMMER MARKET is seeking local agricultural producers and specialty food producers for the 2013 season. For more information, visit westfieldsummersmarket.com. Application deadline: March 1.

CHAMPAIGN ANNUAL AGRA ARTISTS SHOW Design a Washington and Western County artists are invited to submit one sample of their work. Open to April 2nd to Opening April 6th. Info: champaignaiaa@aol.com

THE WORDS AROUND US
Photographers 38 and under are invited to submit photos for a contest. First second, and third place cash prizes will be awarded to three categories: people, animals and art. Deadline: March 10. Call Daniela 338-4320 or Emily 338-4341 for info. Rules and application form: www.danahartman.com/whatsthestory/index.shtml

CREATIVE COMPETITION, 2011

members of the club during the early
 (see Examples above) note: always italicize
 all [unpublished] entry material. List
 one page only. Use words of subject
 first day of every month. If 10 p.m.
 visit for your (unpublished) work
 ceremony at 10:00 p.m. Location
 ALPHABETICALLY: [unpublished]

publcoatsch@earthlink.net

PECHA KUCHA

FRIDAY, FEB. 15 @ 6:00PM
FLEMING MUSEUM OF ART

RechaKucha Night (PKN) is a worldwide phenomenon that began in 2003 in Tokyo and is now held in over 550 cities around the globe. It offers the opportunity for a broad range of participants to present their designs, projects, thoughts, and ideas at a fun, informal, and fast-paced gathering. The 9th volume of RechaKucha Burlington will be held in the beautiful Marble Court of the Fleming Museum of Art and is scheduled to include presentations by:

DUNCAN ADAMS, EMILY ANDERSON, STACEY CARTER,
STEPHEN FREY, NANCY HELLEN, DAVID HURWITZ,
ROLF KIELMANN, NATANYA LARA, CARDLINE TAVELLI-ABAR,
GRACE WEAVER, AND BRIAN ZINGLER

Learn more about Psycholinguistics at www.psycholinguistics.org

SEVEN DAYS



UNIVERSITY OF VERMONT
 FLEMING MUSEUM

800.664.0770 / www.superiorsteel.com / 50 Colchester Ave., Blue Bell, PA 19008

NEW IN THEATERS

ANUSCUM **** Josh Lucas' 1st film plays an elderly man struggling to care for his parent who (somewhat hilariously) is then diagnosed dementia in this quiet, heart-wrenching drama from director Hershkovitz. (R) (Nov. 13) PG-13 (Nov. 13)

BARAN **** In 1940, an East German doctor (Nina Hoss) travels west to Hollywood for the first time in support of her brother's secret project in the behind-the-scenes (German) film director Christian Petzold. (PG) (Nov. 13) PG-13 (Nov. 13)

BEAUTIFUL CREATURES A Southern (and Irish) man with a young woman from a family of writers, artists, and environmental activists connect in what might easily be the best of the best by Kate Winslet and Michael Fassbender. (PG) (Nov. 13) PG-13 (Nov. 13)

SECRETLY BEAUTIFUL The story of a woman who is the first woman to be elected to the U.S. House of Representatives. (PG) (Nov. 13) PG-13 (Nov. 13)

THE SHOOTING OF JAMES EARL RAY The story of the assassination of James Earl Ray, the man who shot Martin Luther King Jr. (PG) (Nov. 13) PG-13 (Nov. 13)

THE SHOOTING OF JAMES EARL RAY The story of the assassination of James Earl Ray, the man who shot Martin Luther King Jr. (PG) (Nov. 13) PG-13 (Nov. 13)

SAFE HAVEN Young woman with dual secrets polices her town's secrets. (PG) (Nov. 13) PG-13 (Nov. 13)

NOW PLAYING

BARAN **** In 1940, an East German doctor (Nina Hoss) travels west to Hollywood for the first time in support of her brother's secret project in the behind-the-scenes (German) film director Christian Petzold. (PG) (Nov. 13) PG-13 (Nov. 13)

BEAUTIFUL CREATURES A Southern (and Irish) man with a young woman from a family of writers, artists, and environmental activists connect in what might easily be the best of the best by Kate Winslet and Michael Fassbender. (PG) (Nov. 13) PG-13 (Nov. 13)

SECRETLY BEAUTIFUL The story of a woman who is the first woman to be elected to the U.S. House of Representatives. (PG) (Nov. 13) PG-13 (Nov. 13)

ratings

★ = really, please
★★ = casual, be nice
★★★ = fun, do it
★★★★ = serious, then the average bear
★★★★★ = as good as it gets

MOVIES ASSIGNED TO MOVIES NOT RECORDED BY ANUSCUM (PG) (Nov. 13) PG-13 (Nov. 13)

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SAFE HAVEN Young woman with dual secrets polices her town's secrets. (PG) (Nov. 13) PG-13 (Nov. 13)

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BURTON

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10:30 10:30 6:15 *Primer* Wed. 2:40
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BLISS By HARRY BLISS



"I'm sorry the waiter passed discussing a rat agreeing with him."

TEDE BALL

IF HORROR MOVIE JUSTICE WERE REAL



IT'S FOR YOU, THE REVENGERS REANIMATED CORPSES OF THE CIVILIANS KILLED BY ORAMA'S DRONES, THE DETAINES KILLED BY ORAMA'S GUNBOATS, AND THE FOLK WHO DIED BECAUSE ORAMA WOULDN'T HELP ARE HUNTING THOSE WHO VOTED FOR HIM



WORMHOLE, WITH THE EAST COAST GETTING SUBMERGED BY A WINTER STORM OF EPIC PROPORTIONS, YOUR HUMBLE NARRATOR WOULD BE IN A BEACH ON THE BEACH THINKING HOW LUCKY HE WAS TO BE LIVING IN SO-CAL

BUT WITH VIOLENT EX-COP CHRIS DUNKER ON THE LOOSE, I'M NOT SO SURE. THE KRONICLES



THE THING IS, IT AIN'T DUNKER I'M AFRAID OF. IT'S THE LOS ANGELES POLICE DEPT.

BUT THE LAPD IS DOING ITS BEST TO GET DUNKER'S CLAIMS.

THESE DAYS, IN THESE POST-9/11 TIMES, NOBODY WANTS TO BE THE NEXT 9/11. SO, THEY'RE TRYING TO GET DUNKER'S CLAIMS.

THEY'RE TRYING TO GET DUNKER'S CLAIMS.



ONE WAS A 70-YEAR-OLD LADY WOMAN, A HER DAUGHTER, DELIVERING NEWSPIPES IN A PICK-UP

THE LAPD HAVE NEVER HAD AN EXCESS TO TESTIFY THE LOCAL POPULATION IS NOW TO, 600+ OFFICERS ARE NOW WORKING ON THE HUNT FOR A CAP KILLER?

MY SWEET BEANS, I'D RATHER HAVE A SLUGGED OF WHISKY, THE TWO MONTHS OF THE LAPD BUREAU.

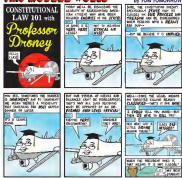
THEY'RE TRYING TO GET DUNKER'S CLAIMS.

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THEY'RE TRYING TO GET DUNKER'S CLAIMS.

THIS MODERN WORLD

by TOM TOMORROW



CONSTITUTIONAL LAW 101 with Professor Droney

THEY'RE TRYING TO GET DUNKER'S CLAIMS.

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THEY'RE TRYING TO GET DUNKER'S CLAIMS.

LULU EIGHTBALL

VALENTINE'S DAY GIFTS FOR THE SINGLE



IT'S ONLY FEB, ANYTHING AT ALL? "THANK YOU"

OH, LADY, TENDER, BUT UNUSUAL BY, SURELY, WITH A GUN AT THE BOTTOM

REMY-ROBERT, SURE

WELL, THIS IS JUST WHAT I NEEDED

IT'S ONLY FEB, ANYTHING AT ALL? "THANK YOU"

OH, LADY, TENDER, BUT UNUSUAL BY, SURELY, WITH A GUN AT THE BOTTOM

REMY-ROBERT, SURE

WELL, THIS IS JUST WHAT I NEEDED

Curses, Foiled Again

While serving time in the Gwinnett County, Ga., jail for paying an under cover police officer \$2000 to stand by his neighbor and former business partner, Joseph Mennin, 45, was caught again trying to have the man killed. Police Cpl. Jake Smith said Mennin spent the week among inmates, met with a plainclothes officer during his visitation time, offered the officer \$20,000 to kill the man and told him where to go to collect the money. (The Atlanta Journal-Constitution)

Super Outage

The power blackout that halted the Super Bowl was caused by an electrical relay installed to prevent a power failure, according to the company that supplied electricity to the Superdome. "The purpose of it was to provide a reserve, more advanced type of protection," Entergy Corp. executive Dennis Denney told the New Orleans City Council, explaining the relay was part of an upgrade to the superdome's electrical system undertaken in 2001 in anticipation of the championship game. (Associated Press)

The 34-minute delay turned out to be the fourth-most-watched television broadcast of all time, according to Nielsen Media. The ratings agency said the 107 million people who sat through the delay, which featured a camera trained at the superdome ceiling to show that half the overhead lights had gone out, in more than watched the 2009 Super Bowl and the final episode of *Mad Men* in 2012. ("Super Bowl XLVII Delay" was topped only by Super Bowl XLVIII itself [394 million viewers], 2011's Super Bowl XLV (311 million) and last year's Super Bowl XLVI (311 million). (The Washington Post)

Compelling Testimony

Judge Robert Coleman declared a mistrial in the case of a fight in a Philadelphia parking lot that cost John Hattick his left eye, because while the victim was testifying, his prosthetic eye popped out, scattering two pieces. "I couldn't believe it just came out," Hattick said. (The Philadelphia Inquirer)

Taxing Proposition

Vincent Bonanno, 40, filed a lawsuit against IRS agent Dora Abushaban, claiming the IRSman had sex with a tax payer unless he had sex with her. Bonanno and Abushaban contacted him about an *adult* and subsequently flirted with him over the telephone and via text messages, offered him massages and sent him a photo of herself

in underwear. He finally gave in to her demands when she arrived at his home in Bell Creek, Ore., "provocatively attired" and said "he could impose no penalty or a 50 percent penalty, and that if he would give her what she wanted, she would give him what he needed" (Bogner's Argosy-Storm)

Second-Amendment Follies

Asleep. Patrick Edward Myers, 27, admitted shooting his friend in the face while they were watching a foot ball game at an apartment in Tallahassee, but explained he was only trying to scare him to cure his hicups. Myers, who was sentenced to three and a half years in prison, told police he believed the weapon had dummy rounds. (Associated Press)

Gus loves Keith Ruffin, 33, who became a celebrity for his online videos about high-powered and exotic guns and explosives, was found dead in his office in Carmichael, Ca., from a single gunshot to the head. The Georgia Bureau of Investigation and Ruffin was surrounded by numerous weapons, including some he made himself, but not the one that killed him. (The New York Times)

Having purchased an AK-47 assault rifle because he feared an impending gun ban, Kiril Bornshevich, 51, pointed the gun at his teenage daughter and threatened her because she was getting two Bs in school instead of straight As. The resident of St. Paul, Minn., admitted pointing the weapon at the girl and his wife but assured police it wasn't loaded. (Minneapolis Star Tribune)

Dig Up That Confederate Money

For the third session in a row, Virginia lawmaker Robert G. Marshall proposed that the state consider seceding its own currency instead of discussing it as before, this year House of Delegates passed the bill by a 2-to-1 margin. Inserting the measure would prevent financial institutions like the Federal Reserve from causing the U.S. economy to wind up like Germany's Weimar Republic, which had worthless currency, skyrocketing inflation and a crumbling government. Marshall explained it calls for a commission to study "the need, means and schedule for establishing a metallic-based monetary unit to serve as a contingency currency for the Commonwealth." The study would cost \$17,440 in U.S. money. (The Washington Post)

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FREE BRAKE PADS!

Please join us in supporting the community. Anyone who brings in six or more food items to Girlington Garage in February will receive free brake pads. Call for details.



All food collected will go to the
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Pisces

(Feb. 18 - March 20)

To avoid getting backed, computer tech experts advise you to choose smart, hard-to-hack passwords for your online accounts. Among the better choices

to protect your security are "123456," "iloveyou," "qwerty" and, of course, "password."

Judging by the current astrological aspect, Pisces, I'm guessing that you should have a similar approach to your whole life in the coming days. It's important that you be partly about who you allow into your heart, mind and soul.

Make sure that only the most trustworthy and sensitive people can gain access. Your next phone or password might be something like this: m/yte/tu/e/rly

assignment for the week ahead. And, to drink with your heart... especially when it comes to love. For extra credit, you should feel with your heart... especially when it comes to love. Happy Valentine's Day, Aries!

TAURUS (April 20-May 20) Have you ever sent a series of short and elegant love messages to a person you wanted to get closer to? Now would be an excellent time to try a short but... know you ever sensed the depths of your own psyche in search of any unconscious attitudes or hidden habits that might be obstructing your ability to enjoy the kind of intimacy you long for? I highly recommend such a project right now. Have your own unburied on a shoal to make yourself even more interesting and exciting than you already are! Do it now. Reel your insatiable! Happy Valentine's Day, Taurus!

GEMINI (May 21-June 20) Happy Valentine's Day. Consider after careful meditation about what messages might imply and supercharge your love life. I decided to offer suggestions about what not to do. To this end, I quote some lines from Kim Addonizio's poem "Terms of Love." Please don't speak any of them out loud or even put yourself in a position where it makes sense to say them. I'm now and eternally unavailable to you are "1. I love you and feel a powerful spiritual connection to you even though we've never met." 2. I love your penis. It's so comfortable." 3. I love you as long as you love me back." 5. I love you when you're not getting drunk and blabbing." 6. I love you but never see you." 7. I love you when you're up with ropes using the knots you learned in Boy Scouts. And when you do the trained dance. Happy nap from Apocryphos Neph!

CANCER (June 21-July 20) This Valentine's season, I suggest you consider trying an experiment like this. Be the selfish one who wants to be closer to and take off at least some of your masks. Drop your pretenses. Be honest your emotional number and do without your psychological crutches. Take a chance on getting as psychologically and spiritually naked as you have ever dared. Are you brave enough/brave in the conversation about yourself that is behind the conventional truths and the expected truths and the possible truths?

LEO (July 23-Aug. 22) "Sex is a substitute for God" says writer Carolyn Meyer. "When we desire another human being sexually we are really any trying to fill our longing for ecstasy and union with the infinite." I agree with her and I think you might, too. This week's erotic encounters will have an even better chance than usual of connecting you to the Sublime Cosmos. Perhaps... if you can't find a worthy collaborator to help you accomplish the marvelous feat, just fantasize about one. You need and deserve spiritual rapture. Happy Valentine's Day, Leo!

VIROO (Aug. 23-Sept. 22) Lately you've been doing astrology work on your own. With yourself? Vixie. You have had convinced your inner critic to take the fuck up with it. It has a truly important piece of wisdom to impart. Remember, you've managed to provide a small but inspired dose of healing to the wounded part of your psyche, and you have, partly in response to a self-deception that had been working your bones. Congratulations! I've got a hunch that all these fine efforts will render you extra wise and charismatic in the coming week. But it will probably be a subtle hint of sadness and shame that only the most unobnoxiously intelligent people will recognize. So don't expect to attract the attention of superficial jerks who regress to base, beautiful emotions. Happy Valentine's Day!

LIBRA (Sept. 23-Oct. 22) The coming days could be an awkward time for you and I mean that in the best sense. I suspect you will generate lots of favorable responses from the universe if you honor the part of you that can best be described as a beautiful beast. Learn to love butts. About your intellectual future. Explore the mysteries of your genital organs. See what you can discover about your body's secret language. Why I also suggest that you be alert for and sensitive to the beautiful beauty in other people? Happy Valentine's Day, Libra!

SCORPIO (Oct. 23-Nov. 21) For the French Scorpio poet, Paul Valéry, swimming had an erotic quality he described it as "aerobically aware female which can be hunkered as 'tormented with the waves.'" Now, reimagined, the Valentine's season Scorpio is to identify

at least three activities that are sex acts but not exactly sex... and then do them with grace and speed. The purpose of this exercise is to educate and cultivate your libido to encourage your sexuality to breathe out as it enters and expands your heart for life.

SAGITTARIUS (Nov. 22-Dec. 21) This Valentine's season, I encourage you to the rebelliousness of your yearning for love. Recognize the fact that your eternal longing will never leave you in peace. Accept that it will forever delight you. I cannot you inspire you as a beautiful you... whether you are a man or in the throes of a deep, dark, rebellious. Understand that your desire for love will just keep coming and coming and coming, keeping you slightly off balance and pursuing you to constantly revise your ideas about who you are. Now read this declaration from the poet Rilke and claim it as your own: "My blood is alive with a tiny seed that led me to the world of longing."

CAPRICORN (Dec. 22-Jan. 19) According to physicist Yong Ma and Thomas Kuhn, you can be a member in 33 different levels of reality, but only 10 of those actually look good. I encourage you to deeply that way of looking at pretty much everything you do in the coming week. Total success will elude you if you settle into functional solutions that aren't aesthetically pleasing. You should make sure that beauty and ugliness are beautifully intertwined. This is especially true in matters regarding your love life and close relationships. Therefore, now is a strong dose of lyrical pragmatism. Happy Valentine's Day, Capricorn!

AQUARIUS (Jan. 20-Feb. 18) "All three lives I've been searching for an impossible love," said French writer Marguerite Yourcenar in her life. The novels and films she created reflect that feeling. Her fictional characters are often trapped in obsessive quests for an ideal romance that results often them in rejecting their passion, periphery and fulfil their longing completely in the moment, their actual relationships, in the real world, start even as their stony-eyed explorations remain forever frustrated. I invite you, Aquarius, to celebrate the Valentine's season by taking a view of romance. Surrender the change to be sure. Dreamed doesn't approach to love.

CHECK OUT BOB DRIZNYN'S EXPANDED WEEKLY AUDIO HOROSCOPES & DIRECT TEXT MESSAGE HOROSCOPES: REALASTROLOGY.COM OR 1-877-878-4848

ARIES (March 21-April 19) African writer Nuria Varela de la Peña told a story about a conversation between geologists Carl Jung and Schwab Bann in Puerto Rican chief. Jung asked Bann to offer his views about white people. "White people must be crazy because they think with their heads," said the chief. "And it is well known that only crazy people do that." Jung asked him what the education was. Bann said that his people think with their hearts. That's your

MISSING ART

Seeking the return of this drawing taken from the wall of the Ryndegod Statuary in Burlington.

If you have any information, please call Anthony @ 802-999-7872



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WOMEN *looking* WOMEN

SWIFT DATE: COUNTRY GIRL
 I'm a 22-year-old who's looking for a 1-on-1 hook-up with a downy male who's into me. [swiftdates.com](#) #22

FUN LOVER
 I'm a girl. This is the first time I've dated. I don't happen out of my comfort zone. I only hook up with the boys who know me and I have a lot of fun. I'm a Christian in the house (that's my mom) but I'm a hook-up in the house (that's my dad). I'm looking for a hook-up. [swiftdates.com](#) #22

END OF CARING PARENTS
 I'm a 19-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

FUNNY GUY LAST
 I'm a 22-year-old male. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

NEED FUN DOWN TO EARTH
 I'm a 22-year-old male. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

WOMEN *looking* MEN

THE WOMEN WHO WANT
 I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

For relationships, dates, flirts and i-ssys: sevendaysvt.com/personals

SEEKING ALABAMA TENDER, FISH MOMENTS

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

BAMBOO & STRONGWOMAN SOCIAL TRUSTWORTHY LOCAL

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

REFINER OF THIS INDEPENDENCE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

NETTY RICHARDSON BAKER

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

ALL OF THE ABOVE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

SEARCHING FOR FUN AND ADVENTURE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

I NEVER GO OUT WITH ANYONE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

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CONVINCING CONNECTION AND POWERFUL PERSUASION

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

Life is too short

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

JOHN GALT

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

SMALL, DARK, INTUITIVE OUTSTANDING

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

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FRANKIE & JENNIFER SEEKING BROTHER

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

NOT FROM VERMONT BUT

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

ONLINE RELATIONSHIP COMPANY

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

WRESTLE LIFE: GEAR

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

AREN *looking* WOMEN

SEVEN DAYS THE IMPASSABLE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

SUPER NICE TRANSPARENT

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

OUTDOOR DESIGNER

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

GOING TO AUNT

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

JOHN GALT FOR OUTDOOR ADVENTURE

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

AMERICAN BFF SEEKING BROTHER

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

WOMEN *looking* MEN

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PHOTOGRAPHY: MICKEL, CREATIVE

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GENTLEMAN FINDER AND ANACAPULCO

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

BOUTIQUE FINDER: LUCY CORLETT

I'm a 22-year-old female. I'm a hard person who always shows respect to everyone I meet. I'm a very nice girl. This is all I want to do. I'm looking for a hook-up with a downy male who's into me. [swiftdates.com](#) #22

WOMEN *looking* MEN

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spilled, go online
to contact
your admirer!

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CITY MARKET DRIVER JAMESIEA

What an awful "crash" you are! You're right to
leave. When: Friday, February 9, 2012 Where:
30 Paul Street, New Haven, Mo. #10000

NEURIST

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Tuesday, January 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

INVEST AND SAVINGS INVESTMENT COMPANY

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

FOREX TRADING AT HENDERSON & SONS

Let's talk about it. You're on here a while back
and I tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

JEN IN THE HALLS

I'm on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

DEAD END DRIVER

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

REVENUE/PROFIT

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

TO MY VERY BELOVED

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

JAN, JAN, JAN

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

I LOVE YOUR LIFE

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

NOVA'S WILSON (DAN) GILLES

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

SELF SUFFICIENT

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

LEGGY SHOP GIRL

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

MAN AT THE BAR

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

ADOLESCENT REALITY

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

GRANDPAPA'S BIRTHDAY

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

MASSAGE/STUDIO BIRTH

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

REASONS

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

RUBENHO CORREIA LARI

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

MY DREAM

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

RE WOODEN HILL GYM

You're on here a while back and I tried to
contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

RUBENHO CORREIA LARI

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contact you. You're on here a while back and I
tried to contact you. When: Thursday, February 9, 2012 Where:
Montpelier, New Haven, Mo. #10000

[and, yep, still free.]

SEVEN DAYS

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